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APOLLO

1952

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



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THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

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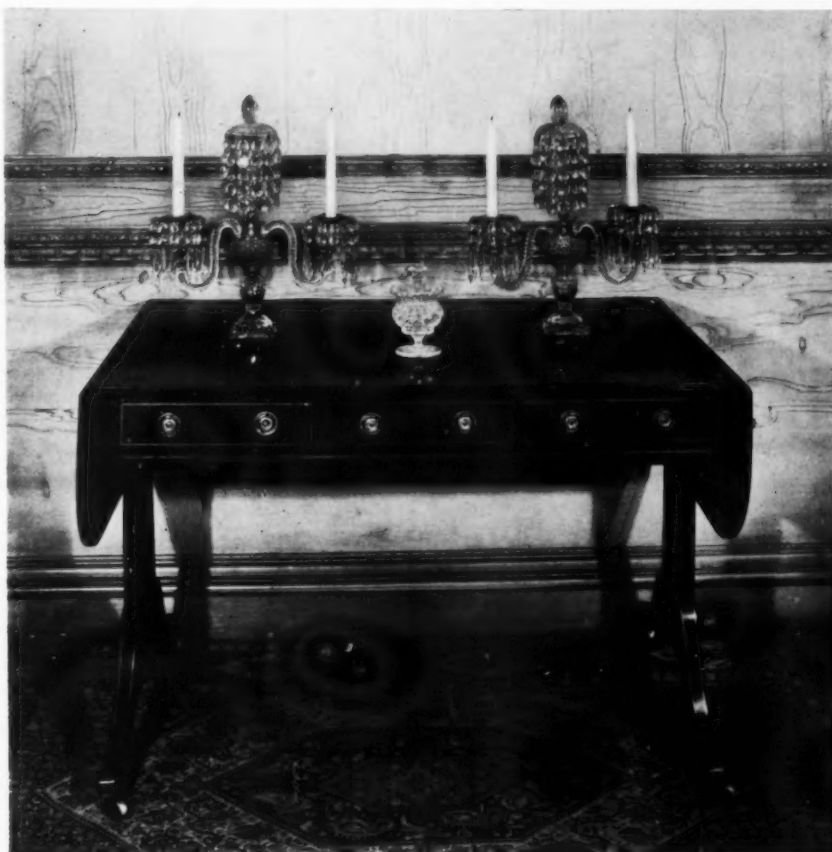
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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

PAINTING WITHOUT TEARS

IN a month of important exhibitions one can almost only think of the magnificent show, "Dutch Pictures, 1450-1750," which has opened as the Winter Exhibition at the Royal Academy. With this we are back to the great series of exhibitions of the national schools of art which were a feature of the pre-war years. In that series many of us will remember the fine Dutch exhibition of 1929, and inevitably comparisons will be made; but, in truth, each can boast its excellencies, or admit its shortcomings. To get our brief lamentations over first, the poor showing of Vermeer this year and his relegation to a comparatively remote room will perturb the admirers of this artist. One knows the difficulties. Works by Vermeer are not easily come by; and owners, public or private, may understandably hesitate before parting with their treasures for several months even for such an event. So "The Little Street" from the Rijksmuseum and "The Music Lesson" from the Royal Collection must suffice. Criticism might be made of the hanging of these in the architectural room, even though that room is full of gems, starting from the finest Pynacker I have ever seen, the Earl of Crawford's "Landscape with a Bridge," and including two exquisite works by Metsu, as well as several by Jan van der Heyden, an outstanding artist in this exhibition.

If one does look a little wryly at this placing of the Vermeers, the hanging of the whole exhibition is a triumph of discreet emphasis: lovely balances and quiet contrasts everywhere. Especially noteworthy is the daring juxtaposition of the vital Frans Hals portraits with the choicest of the still life paintings; the magnificent gallery of works by Jan van Goyen and the two Ruisdaels; the domination of the small South Room by the glorious Rembrandt "Girl at a Window" from Dulwich and the placing on the corner panel of Carel Fabritius's famous "Goldfinch"; the noble vista which ends in Frans Hals's tremendous "Banquet of the Officers of St. Adrian" from Haarlem, as brilliant and exciting as the day it was painted three hundred and twenty-five years ago.

Hals, indeed, bids fair to dominate the exhibition; Rembrandt alone surpassing him as he surpasses everybody. One after another Hals's male portraits reveal his mastery, so staggeringly alive and vital are they, so immediate in their technical power. The brush strokes, apparently *à premier coup*, putting in form, colour, and tone. Not until Manet do we get such painting, and then there is still more of the studio in it than in Hals's work. Not in the portraits of the women, or at least not in those we have at Burlington House. Confronted by mad and half-drunk Hille Bobbe or the inviting smile of The Bohemienne, he could paint as he did his swaggering guardsmen or the hard-living gentlemen of



AN OLD WOMAN READING. By REMBRANDT.
From the Exhibition of Dutch Pictures, 1450-1750, at the Royal Academy.
PERSPEX'S Choice for the Picture of the Month.

the best male portraits, who are so often not quite gentlemen in the social sense of the world. But these be-ruffed respectable burgesses of Haarlem, who so clearly disapprove of the disreputable artist as he clearly disapproved of them—they are no subjects for jolly Frans Hals. He liked people who laughed. Look at the tiny picture of the "Smiling Boy" in the Large South Room, or the cynically laughing "Portrait of a Man." Did any artist ever paint laughter as he did?

It is in the Hals room that we first become actively aware of the brilliance of the still life selected for this exhibition. This is the abstract art of the XVIIth century: the closest thing to an absolute aesthetic preoccupation with colour and form, line and tone. Dutch art, however, is never that. It is always explained by the sensuous excitement these people found in their wealth of possessions: the silver, the glass and pewter; the good food and drink, and the flowers and fruit which they so profitably grew.

These Dutchmen were, let us admit, absolute materialists; if we except Rembrandt, who may have been that at first but became the most truly spiritual of all painters. The others, whether they are painting cheeses and tobacco pipes,



DIEPPE QUAYSIDE. By EDWARD SEAGO.
From the Exhibition at Colnaghi's Gallery.

flowers or portraits, the home life or the tavern scenes, or the natural landscape of their native country, were simply putting down the things their eyes saw in terms of the paint they could handle so perfectly. There was no traffic with heaven in all this, and—other than the magnificence of craftsmanship—none with the abstract mind. Perhaps Vermeer was concerned with the organisation of cubic space, after the manner of the modern theorists, but I suspect that he would have been extremely surprised to learn that he was doing anything other than a life-sized still life with figures.

In view of this domination of the subject as a visual phenomenon which in the artist-craftsman's hands made a pleasing shape and colour and tone, and a picture easily accepted by the potential buyer and everybody else who saw it, one wonders what will be the reaction of our contemporary highbrow critics and their like to this exhibition. This Dutch art is, from their point of view, shudderingly popular and easy to understand. It is concerned, in Harold Monro's fine phrase, with "the earth itself and all the strange and lovely things that compose and inhabit it." Even with the unlovely, presented not as warning realism, but simply because they existed and were paintable. There is no *arrière pensée* whatever. True there were some conventions in subject which look, at first glance, like moralising: "The Effects of Intemperance," "The Prodigal Son," but I do not believe that Jan Steen was an ardent worker for teetotalism, nor Brouwer a member of the local morality council. (Brouwer, by the way, whom I should call Dutch, seems to be relegated to Flanders; whilst Hieronymous Bosch, who is surely Flemish, strangely is represented, though only by two not very important works. Matter here for a pretty discussion.)

Over against any such minor criticism, either of the ultra-aesthetic modernist or the ultra-scholastic art historian, stands the immense human honesty and fundamental simplicity of this great exhibition. In its every aspect the perfection of the painter's craft is manifest. From the first picture, the exquisite and appealing "Young Scholar," by Jan van Scorel, painted in 1531, four hundred and twenty-one years ago, to the profuse beauty of the Jan van Huysum flower pieces which stand half-way between then and to-day, these pictures speak direct to the eye. Dutch painting has always been immensely popular with the English. We were among the first to collect it; and our private collections, as this exhibition demonstrates, are supremely rich in Dutch pictures. At Burlington House we are reminded anew how good it is.

The magnificence of the Royal Academy Winter Exhibi-

tion must not entirely monopolise attention, for there have been other exhibitions: the showing of the fine Old Masters from the Bowes Museum at Barnard Castle in Agnew's Gallery; French Impressionists and their like at the Lefevre Gallery, at the wonderful new O'Hana Gallery, among the new acquisitions at Tooth's, at Gimpel Fils, the Redfern, and Roland Browse; and some outstanding one-man shows such as that of Edward Seago at Colnaghi's, of Elinor Bellingham-Smith at the Leicester Galleries, and a come-back of Alvaro Guevara at the Mayor Gallery.

The "Group of Fine French Paintings" at the Lefevre included one Monet, "Le Printemps," which I felt to be as lovely as any I have ever seen. It was all poetry, a wonderland of young leafage in sunlight, with a girl's figure sitting low in the foreground. This is the perfect justification of Impressionism: the brilliance of tone, the loveliness of colour, the suggestion of form stated as a purely visual phenomenon belonging to just that moment of light and colour. Painted in 1886, it is Monet at the height of his powers, and a synthesis of

the whole movement. A first-rate Courbet landscape looks too heavy against it; the Utrillo's show up the weakness of draughtsmanship which followed. Two charming Boudin shore-pieces belong to its world of light and air, but nothing achieves just that perfect moment. Certainly not the much-talked-of "L'Algérienne" by Renoir, which was, to my unconverted taste, near-chocolate-box, with horrid little puddingish hands which made me shudder. Some fine Fantin-Latour flower pieces and one exciting Odilon Redon, "Fleurs," form an interesting contrast: the one feeling back to the Dutch flower painters, the other forward to Post-Impressionism.

An exciting piece of flower painting is a large canvas, "Les Iris," by Andre Bauchant, at the Gimpel Fils exhibition, "Of Light and Colour." It belongs in spirit to that Neo-Realism which is now threatening the recent fashion for abstraction; but happily Bauchant painted it with no other theory than that he found it exciting as a form and colour. I personally like it infinitely more than the rather naïve outdoor garden pictures by this artist, though these have their own directness and charm. There are some very pleasant works by the second line of the Impressionists, such men as Loiseau, Luigi Loir, and Albert Lebourg, who at their best can step into the first rank.

There is a lovely little Corot, painted in the period of his maturity, among the French painting shown with an excellent exhibition of Recent Acquisitions at the Arthur Tooth Galleries—which on this occasion are not particularly French, including as they do an impressive Wilson, "Apollo and the Seasons," and works by Bissolo, Canaletto, Gainsborough and Bonington. There are, nevertheless, many fine French works, especially the Courbet, "La Vague." A singularly repulsive Picasso provided *sauce piquante* for those whose taste for really fine things is now jaded. An interesting early Vuillard shows his first determined steps along the path of the artificially lighted interior.

Among the many one-man shows of the moment that of Alvaro Guevara at the Mayor Gallery reminded those of us who can remember that Guevara was one of the excitements of the nineteen-twenties. His impressive portrait of Edith Sitwell, now in the Tate Gallery, became at once a classic: his show at the Leicester in 1926 (already a "come-back," though the artist was only just over thirty) was full of great promise. That fierce colour, daring design, modernity which was nevertheless scholarly and steeped in tradition, was part of the Sitwellism of those exciting years. The artist, I assume, left England, for we saw no more of his work; and last year he died. This exhibition, if it does not fulfil the hopes of those years, is full of flashes: the portrait

of Nancy Cunard, and particularly a monochrome study of a woman at a sewing machine. There is a strange feeling of an artist who did not know which of many roads to take.

The exhibition of the work of Edward Seago at Colnaghi's shows the reverse thing: an artist who knows precisely where he is going, absolutely masters the method of getting there, and proceeds along his self-appointed path without asking whether it is a fashionable modernist parade or a traditionalist cul-de-sac. My own admiration for his work sends me to these annual showings of it full of hope; and I am not disappointed. His very English variant upon Impressionism sacrifices nothing of form. He essays the most difficult tasks, as in the splendid picture, "The Squall," with the small yacht set in an immensity of water and stormy sky, or in the masterly "Dieppe Quayside." He shows us again that the way which Constable opened is still open to an artist to-day. This is, when all is said, the point reached to-day of that humble interpretation of nature in terms of paint which the Dutchmen started more than three hundred years ago.

A final word on an artist who teases one by moments of exceptional loveliness and then annoys by mannerism which seems frankly feeble: Elinor Bellingham-Smith. She shares the Leicester Gallery with John Piper, whose exhibition I found most disappointing, for he too can be a first-rate English romanticist and should not give us these meaningless semi-abstract jig-saws of architectural and floral forms. Miss Bellingham-Smith's soft weather landscapes can be pure lyric poetry. Her child figures can intrude into them as most intriguing happy accidents, as though they were unaware of having strolled into the focus. All is still, quiet, perfect in mood. And then again they can absolutely ruin one picture after another. They do not belong to their

environment; they are lifeless, two-dimensional, out of scale and tone—everything wrong. If she could depend upon bringing off the effect she aims at this artist would have created a world of her own. Now and again she does it. One thrills with joy; and then moves on to be confronted by a neighbouring work with silhouettes of flat-chested children cut out of cardboard. An infuriating woman as Mr. Piper is an infuriating man. I would have left the Leicester Gallery in a positive rage but for the soothing charm of the Keene drawings in the Entrance Gallery.

Back to the Old Masters: the exhibition of works from the Bowes Museum, Barnard Castle, now on show at Agnew's. Here again is the result of the enlightened patronage of a great connoisseur, for the collection was made by John Bowes during the mid-nineteenth century. At Agnew's the fifty-four pictures shown are a selection from the complete possessions of the Bowes Museum, but they are of such quality that one wants immediately to travel north to see the remainder.

Outstanding are the Spanish paintings: the fine El Greco "St. Peter," the works by Goya, and two wonderfully preserved pictures of saints by Juan de Borgona. The gallery is dominated, however, by one of the greatest works of the early Netherlandish School: "The Road to Calvary, with the Crucifixion and the Deposition." This enormous triptych by the Master of the Virgo inter Virgines, who was working at the end of the XVth century, takes us back to the beginning of Dutch Art.

Another early work of this school is a "Crucifixion" by Van Oostanen in the same vein. It might be well, therefore, to start our enjoyment of the Dutch Pictures with this loan collection at Agnew's.

SHAFTS FROM APOLLO'S BOW—A Study in Patronage

THE publication of the Annual Report of the Arts Council has evoked a curious Press reaction which broadly has first laid its pinch of salt on the altar of the necessity of the Council going on going on, with an endorsement of the need for more and more public money to enable this infinite progression, and then a lament that the money should be spent in the particular way it has been. Most of this criticism has been on the enormous cost of subsidising opera at Covent Garden and drama at the Old Vic. to the neglect of the provinces. As in these departments we are talking about sums of a quarter of a million pounds, one hardly dares to murmur a word about the visual arts with their odd £30,000: they are probably budgeted for out of the petty cash. Nor, at this date, does one dare to wonder whether, in the light of experience, this method of patronage by the State and dictatorship by the Bureaucracy with its bonnet humming with bees is giving us better results than the old system of allowing the rich to exist and do it all for us.

I have my own opinions about the Opera; but they are so Philistine that I would not print them, so must be content to subscribe my taxpayer's mite for my lordlier fellows to enjoy this post-prandial delight in themselves gregariously assembled. It only means a loss of £500 per evening if the Opera House is full; and whereas in my young days this amount presumably was underwritten by the Duchess of Blank, who at least had the fun of being present, it is now forcibly extorted from the toiling millions like myself, who are not able to go. The process is called democracy, and must be most gratifying to the Northumbrian miners, and rapturously approved by Glasgow dock-workers.

However, let us not delve into the higher economics or too closely investigate political theory; still less the æsthetics of Opera as an art form. The subject is the Visual Arts and the Arts Council.

The record reveals that the money spent in this direction goes in the main to give the people what they ought to want, and with the help of the Olympians of St. James's

Square will want. This process is called educating the democracy.

Some time ago the propaganda became so blatant that the outraged exponents of the forms of art against which it was directed demanded that, as it was partly their money which was being spent, they should have some say in their own extermination. The correspondence columns of *The Times* buzzed a little; a few questions were asked in Parliament; delegates from the Royal Societies were even received by the Treasury; and no doubt a minute was made. There is, however, an official technique to deal with such captious criticism: you take precisely no notice, bow your head a little before the storm, and wait for it to pass. This, so far as one can judge from external events, is precisely what happened. Nothing.

Now the moment might be propitious for those Royal Societies and, indeed, any of us who believe that taxation implies representation to raise the question again. For naturally, as with all Bureaucratic economics the Report asks for more and more money in a kind of geometrical progression. Otherwise they threaten that they will not be able to continue to give our patronage to all these things we don't want, and imply that this would be a national cultural disaster. I wonder.

Meantime, at the Dutch Exhibition, one may see the other, dèmode kind of patronage: an exhibition of exactly the kind of picture of which the Olympians disapprove from the private collections of private owners who have happened to like these particular pictures and have bought them with their own money. It is not only the First Duke of Arundel, the great Marquess of Bute, and the rest of the famous connoisseurs of our art history, but the people of our own day who have loved and bought these pictures, and loaned them in sheer graciousness to this great public exhibition. The matter is economically, æsthetically, democratically, educationally, and in every way subversive of the finer trends in our modern life, and may undo much of the good done to us of recent years by the upper Bureaucracy.

EVENTS IN PARIS

GRAHAM SUTHERLAND has a one-man exhibition at the Museum of Modern Art. Sutherland seems at his most successful in decorative works, such as the "Vine Pergola," where he uses colours of English inspiration with a mastery equal to Braque's handling of Parisian greys and dull browns, rather than in his surrealism—although in this the continuity of themes, forms and colours is itself something of a mark of strength.

His portraits of Beaverbrook and Maugham were impressive by the force of character they conveyed and by the excellence of the drawing. The kindly disappointment in human nature and the traditional British weakness for exoticism which Sutherland draws into Maugham and his surroundings seem closer to the latter's work than the usual "pessimistic" and "cynical" interpretation of the critics. In an atomic age where pessimism is a necessary first step to constructive optimism, Sutherland seems to have detected, and drawn, a figure of unshakable humanism. But the Beaverbrook portrait is probably better and sets one thinking of that picture which David did and which is nicknamed by art historians the *Gros bourgeois*. Strangely enough, David's model was an important newspaper owner too. There is a frankly sinister air about this pitiless representation of a hunched purple figure with a chilly snicker on the lips, and one feels that Lord Beaverbrook must have said or thought of it what Alexander Woollcott said of the "Man who came to Dinner": "It's a terrible insult, but I've decided to applaud it."

In the usual flood of autumn exhibitions, a young painter called Chalom, who is exhibiting paintings, drawings and engravings at the Galerie Lucy Krohg, distinguishes himself as a new artist with plenty of talent and with his feet firmly planted on the ground. Chalom, who lives in the South and has studied fresco painting in Italy and in Paris, draws with a style which synthesises the clear expressive line of Matisse and the sculptural volume-seeking line of Picasso. But there is also in his work something of the Semitic fantasy of Modigliani. Like Modigliani, his favourite subjects are heads and half-length figures, and he poses them in a Modigliani manner. But Chalom has disciplined the fluid ephemeral quality of Modigliani and in his solitary excursion into landscape one is reminded of the constructive handling of matter of Cézanne—the Cézanne of *l'Estaque*, for instance. Out of all these fruitful influences Chalom may emerge as one of the more interesting younger painters in an age where synthesis is at last replacing the sterile search for mere originality.



Chalom: Portrait

The Palace of Versailles needs repairs to the order of £5,000,000 and one of the many events to raise the money is an exhibition, "Tiepolo and Guardi in French collections" at the Galerie Cailleux. The exhibition is well chosen, for there seems a definite affinity between royal Versailles and the fabulous Venice of the "Grand Tour."

Tiepolo was one of those great artisans of painting who could create the most varied and inspiring form-patterns on almost any imposed theme. A

romantic lover of pagan allegory before Delacroix, a master of linework who sometimes rivals Leonardo and announces Goya, Tiepolo has all the *brio* and brilliant freshness of the artist who succeeds young. What is more suitable than that his lightness, sensuality and luxuriance should be put to the service of Versailles? Guardi is conservative in comparison: he lacked the liberty of invention which patrons accorded to his flamboyant brother-in-law. But if Guardi is to-day reproached for his prettiness and lack of inventiveness, he still imposes himself by his extraordinary gift for construction and the satisfying delicacy of his line.

Tiepolo's son, Gian Domenico, and Guardi's elder brother Antonio are represented by works which include the latter's "Il Ridotto," with all the traditional figures of the Venetian pleasurehouse—perhaps historically the most interesting piece in the show.

An important exhibition of Flemish portrait painters, at the Orangerie, will continue until January 4th.

The richness of this art, to which contemporary painters have turned for sustenance again and again, is already evident in the Primitives, van Eyck and the incomparable Memlinc. It takes shape in the hands of Frans Floris, whose vast picture of the van Berchem family, for instance, takes us away from the earlier immobile Arcadian backgrounds and into the bustle of daily life. Floris, influenced by the humanity of Michelangelo, but not carried away by that painter's Italian flamboyance of style, reconciled the Flemish perfection of form with the less abstract demands of the spirit. It seems, in fact, that no school of painters more than that of Antwerp has—until our own day—been so occupied with making painting a pleasure for the intellect as well as a distraction for the senses. Floris, in his Antwerp studio, formed the talent of Martin de Vos, whose portrait of the Anselme family is in the show, and of Frans Pourbus the Elder, whose "Portrait of a Young Woman," dated 1581, from Ghent Museum, announces the entry of sensuality into Flemish art.

But this art probably reached its peak in such painters as the Master of 1540, who is represented by his two excellent women studies, including the "Woman with a Parrot," which sends one back to the roots of cubism, and in the work of Petrus Pourbus, Frans' father, whose diptych of Jan Fernaguat and his wife announces already the figure treatment of Manet and shows how well "official" painting could be reconciled with the timeless qualities of art. The heritage of Floris, Pourbus and Cornelius de Vos—eight of whose pictures are on show, including the boy and girl portraits from Antwerp Museum—continued into the XVIIth century in the work of Juste Sustermans, who was for sixty-one years the court painter of the Medici. An early Sustermans, the "Portrait of a Nobleman with his Dog," from the van Merlen collection, betrays also a fruitful Spanish influence. The anonymous portrait of a woman by an Antwerp painter, dated 1564, from the Royal Museum of Brussels, is another important example of the richness of the Antwerp guild.

The Delacroix Museum in the Latin Quarter, which was auctioned, together with the rest of the building in the Place Furstemberg, by the house's owner, has now been acquired by the Société des Amis de Delacroix, the tenants, and handed over to the State. The auction lasted nearly a year and a half, the tenants having a right to re-bid after each adjournment.

Van Gogh's "l'Arlésienne," which once belonged to Gauguin's stockbroker-painter friend Schuffenecker, has been presented to the Louvre by its owner, the Baroness Goldschmidt-Rothschild, and will be added to the Jeu de Paume exhibition.

R. W. H.

Virgin and Child in a Landscape by Joachim Patinir



PATINIR is one of those artists who have suffered the rather reckless demoting of the art historians. Born at Dinant in 1485 and working chiefly at Antwerp, where he died in 1524, he was in his own day greatly esteemed. Dürer, visiting Antwerp, went to his second wedding, and entered in his diary the event with a compliment to "Master Joachim, the good landscape painter." Throughout the centuries he has been acclaimed as "the father of landscape"; and if we would tend to modify that because of contributions by his contemporaries or even earlier men, we still love those fantastically piled rocks (reminiscent, nevertheless, of the limestone rock formations around Dinant), the winding rivers, distant blue mountains, and beautifully observed trees. Fascinatingly enough in the "River Scene" in the National Gallery, accepted by generations of scholars as his, we have as the only staffage a tiny figure of the artist sketching the scenery. Surprising for the XVIth century, however normal in the XXth!

But the art historians have now given almost everything

once called Patinir to other artists; or in the case of the six works in our National Gallery to "School of Patinir." We are practically left with a school without a master, or a building from which the foundation stones have been removed. But pedantry must have its way, even when it leads to a *reductio ad absurdum*.

The large, beautifully preserved panel (it is $45 \times 44\frac{1}{2}$ in.) which we illustrate, was shown as "Landscape with Mary and Child," by Joachim Patinir, in the Flemish Art Exhibition at Burlington House in 1927. Its subject, the Repose on the Flight to Egypt, is a favourite with him, and elements of the National Gallery work on this subject are repeated here. The important thing about any work by Patinir and this whole school of early Flemish painters, however, is the widespread and carefully observed landscape, the one dainty tree, the winding river, the cliffs and water-worn limestone, and those lovely greens ranging from yellow-green to deep blue-green of the trees and distant meadows.

(The panel is in the collection of Mrs. G. Hart at her home in Sussex.)

THE FARM IN THE VALE

THE sensational discoveries in recent years of some of the lively sketches made by Constable as he worked towards his finished Academy pictures are, in part an encouragement of, in part a warning against, accepting the suggestion that a newly discovered version of one of the great Constable masterpieces is in fact a sketch from the brush of the master himself. We have grown to value these sketches highly; as highly as the finished pictures themselves. In the cases of the sketch for "The Lock," recently shown at Tooth's Gallery in Bruton Street, and the "Salisbury from the Meadows" exhibited this year at the Guildhall, as in those of the famous "Leaping Horse" and "The Hay Wain," the sketches are, as one would expect, more vital, more exciting even than the final academy pictures. They fit in (perhaps too easily) with our current conception—or misconception—of Constable as an Impressionist. The finished works invariably show certain small changes, particularly in composition, which conform more nearly to the academic standard of design: a step away from nature to art.

I have recently been studying a picture which may well qualify as a sketch for the almost last great Constable painting, "The Farm in the Vale," that treasure of the Tate Gallery; and, although in these cases one's cautious instinct is to say "No," there is so much in this work which leads to a more positive conclusion that I would wish to summarise the evidence.

Firstly, the story of the picture: it was found in the store attic of a country house in Hampshire, as so often happens on the death of the owner and the sale of his effects. The family knew nothing of its history, and did not remember having seen it. The deceased owner had not been ostensibly a collector of pictures *per se*, but was evidently interested somewhat in them as the inclusion in his library of several volumes of reproductions testified. The picture was in a very dirty state and was framed in a dilapidated Lawrence-period frame. Almost immediately the work came into the hands of the present owner (who, though not specifically a picture expert, possessed a lifetime's experience). He cleaned it; was at once struck by the quality of the painting and brushwork; and, very naturally, hoped



THE FARM IN THE VALE. *The Tate Gallery Picture.*

that it was, what it appeared to be, a sketch by Constable for the well-known picture.

Evidence must, however, depend upon the quality of the painting itself.

As will be seen by a comparison of the reproductions, the proportions differed slightly. The size is 25 by 21 in., which is approximately quarter-scale to the large finished work. So it is not one of the full-sized final sketches; but it could be one made between the early inspiration for the subject (presumably the little water-colour now in South Kensington, which is a landscape shape and not an upright) and the final work which was exhibited in 1835, less than two years before Constable's death. Possibly it could be the first essay towards that work when the artist replanned the theme after leaving it lying fallow for many years.

One's first pessimistic assumption in these cases is that the picture is the work of one of those painstaking copyists whose easels were wont to clutter the National Gallery of old on "Student's Days." But even a photograph, which I saw first, disposed of this theory, for in many parts of the picture there were differences which made it definitely *not* a copy. The major one was the spacial relationship of the punt to the great tree on the right. In the Tate work the back of this punt is at the extreme right beyond the tree: in the sketch it is well into the picture space. The trees themselves (particularly the foreground one) are more graceful, less hoary in the finished work, though retaining the approximate design. So in every part of the picture these differences occurred. The relative positions of the birds in the sky; the spacing of the three cows; the pose of the man in the punt.

A Newly Discovered Sketch



THE FARM IN THE VALE. *The newly found sketch.*

Everything was there, but with just those slight differences which we are accustomed to in Constable's sketches as compared to his finished paintings.

The opportunity of comparing the picture with one of Constable's accepted sketches, then on exhibition at the Guildhall, was not to be missed. With Mr. Raymond Smith we compared the two works. Although nothing decisive resulted, the visit was, on the whole, a slight set-back to the Constable attribution. The pronouncedly impressionistic treatment of the birds in the Guildhall picture, and of the sky, the whiteness of the colouring did not greatly agree with this other painting; though we all felt that it was indecisive, especially when we compared it with the many other paintings and sketches in Constable's ever-varying styles in the exhibition.

A consultation with a great London dealer, who is used to handling the work of Constable, also produced no definite reaction. He agreed that this was in itself a very fine picture with passages which distinctly pointed to Constable. He too, was not entirely happy about the sky treatment; and his partner put forward the idea that the picture might be by an artist called Wilcox who had, he said, created some near-Constables. I personally do not know this artist's work. We dismissed the idea that it was by Watts or any known man working in the Constable tradition or manner, because obviously it was intended to be *The Farm in the Vale* and bore most definite relationship to the actual Constable picture. On this visit it was, indeed, suggested by one of these experts that the work might have been a sketch by

Constable left unfinished at his death, and the sky (upon which we all looked with some faint disfavour) added by one of those painter-members of the family. Such things, one learned, were believed to have happened!

As a final comparison we obtained permission to take the picture to the Tate Gallery and set it side by side with the finished work. This experience was rewarding. The sky in that juxtaposition was much more evidently related to the ultimate sky, with again that slight difference of the less determinate design. But the

basis of that design was there, the colour a little more blue and white, but with Constable's touch of warmth in the body of the cloud masses. The birds which we had thought too impressionistic *vis-à-vis* those in the Guildhall sketch proved to be exactly in stylistic key with those in the Tate picture. There was everywhere this most intriguing interplay of like and not-like, and we left the Tate Gallery with a renewed feeling of reassurance that this was a work by Constable.

This brief résumé does not allow for the recital of those innumerable touches which are the handwriting of the supreme artists, though it was, in fact, from the presence of these in the picture that the first impulse to believe it to be a Constable came. The tiny touches of white, broken by brown or given a sharp accent by a touch with the end of the brush handle; the painting of the sleeve of the man in the punt; passages in the trees, or lights on the water: so many of these were present in a picture which was nevertheless not copied from Constable. All who saw it agreed about the fineness of the actual painting, and we asked ourselves what artist who could paint like this would be likely to make a near version of a Constable painting—except Constable trying out that majestic design with its great triangle of darkness flecked by light, its noble triangle of light flicked with darkness, and with Willy Lott's House at the focus giving light to the darkness, dark to the light? An exciting conclusion.

H. S.

THE "TWISS" CROWN POSSET POT and some previously unrecorded Dated ENGLISH DELFT

BY FRANK TILLEY, F.R.S.A.



Fig. 1. The Bowl of the "Twiss" Crown Posset Pot showing the fine decorative detail.

NOTHING is more exciting, in the field of ceramic research and collecting, than to come upon a hitherto unrecorded example, especially if it has the still more important factor of being documentary. Such finds, it is true, are far from frequent, and the thrill of the discovery and the subsequent research are thus all the more fascinating.

Very high in the category of this ceramic excitement comes the Ruth Twiss Crown posset pot, with which the major part of this article is concerned, for its emergence into daylight poses a number of most interesting questions. Who, for example, was Ruth Twiss? Why was the birth of a girl so important to her parents that it was celebrated with such an elaborate piece of pottery? Why was the Crown finial made detachable when the pierced sides make it unusable as a cup? Where was it made, and why was it made so much larger than the other traceable posset pots of a somewhat similar type? As one can only deduce from the known to the probable, one question alone of these, "Where was it made?" seems answerable.

So far as I can trace, and I enter this caveat advisedly, there have hitherto been recorded only three Crown posset pots. By "Crown" I mean specifically posset pots with covers made in the form of a crown, the three in question being:

- (1) No. 1509, plate 108A, Glaisher Collection Catalogue, Fitzwilliam Museum, Cambridge. Blue and

white, initials JH, dated 1700. The Crown cover not belonging. 11½ in. high.

- (2) British Museum (?) Illustrated by Garner, *English Delftware*, plate 35, and dated 1703. (Described as in the British Museum but not known there.)

- (3) No. 1512, Glaisher Collection Catalogue, Fitzwilliam Museum, Cambridge. Undated, circa 1705. Blue and white. Not illustrated. 11½ in. high.

It should be noted, for the sake of clarity, that the two large covered posset pots of the XVIIth century in the Glaisher Collection, i.e., No. 1504, plate 106, dated 1685, blue and white, 13½ in. high, and No. 1506, plate 107B, dated 1687, blue and white, 11½ in. high, the latter illustrated by Garner, *ibid.*, plate 34, are not Crown posset pots, while another, also in the Glaisher Collection, though described in the Catalogue as being Crown, does not justify this appellation. This other posset pot (No. 1652, plate 123A), has what might by stretching the term be called a partial Crown cover. This has two loops only, with two Maltese crosses alternating with the loops, and again a Maltese cross finial. The colours are blue and greenish-turquoise, the date 1699, and the height is 12½ in.

Formerly (Rackham & Read, *English Pottery*; the Glaisher Collection Catalogue, etc.) these Crown posset pots had been allocated to Bristol, but on the evidence produced by the research and the excavations made by Dr. Garner, the results of which may be found in the monograph mentioned above and in the *Transactions* of the English Ceramic Circle, notably Vol. 1, No. 4, p. 43, etc., a Lambeth provenance would appear much more probable, especially in view of the Ruth Twiss example, which is illustrated here not only in colour but in full and individual detail in black and white.

It will be evident, from the description as well as from the black-and-white illustrations, that the importance and the significance of the Ruth Twiss specimen are paramount. It is, so far as I can discover, the only polychrome example yet recorded; it is the only one bearing a full name, and made, therefore, specifically to celebrate a birth; it is the only one which has a picture inside the Crown cover; and it is also much larger than any of the previously recorded three, being, in fact, about half as large again.

As will be seen from the colour plate, the Twiss decoration is in blue, sealing-wax (iron) red, green and yellow, the colours being practically identical with those on a Lambeth vase shown by Garner, *English Delftware*, colour plate A. The Twiss dimensions are: overall height, 17 in.; height of bowl, 8½ in.; height of cover with Crown, 8½ in.; height of Crown, 4½ in.; diameter of bowl, 11½ in.; width at foot, 7½ in.

Its Ming type of decoration, more usually in blue, can be traced from at least 1628 on English delft (as, for example, a handled jug in the Rous Lench Collection illustrated elsewhere by me last year), the Elizabeth Brockelhurst mug of the same date (Victoria and Albert Museum), the James and Elizabeth Greene mug, dated 1635 (London Museum), and the Stephen Gardner spouted posset pot (Glaisher Collection, No. 1294, plate 81B), right down to the polychrome vase, circa 1700, already mentioned as colour plate A, Garner.

This chronology, I suggest, strengthens the case for the Lambeth provenance of the Crown posset pots, for there can be no reasonable doubt as to the London origin of the earlier Ming-type decorated specimens.

"TWISS" CROWN POSSET POT



The "Twiss" Crown Posset Pot.

It may be pointed out (and probably will be!) that some Bristol plates of a later date show borders of the type seen on the top edge of the Twiss posset pot (see Fig. I), that is, a number of reserves of this shape () divided by cross hatching. Examples of such plates are to be found in Garner, *ibid.*, plates 57c, 80a and 86. But these, apart from offering no other comparable similarity, are of later date, and cannot be considered as affecting the posset pots' ascription.

The interior of the bowl (see Fig. II) is painted in blue with the inscription "Ruth Twiss was Borne December The Second Day In The year 1705," surrounded by what may be assumed to be a chaplet of laurel or bay. The crazing, so typical of English delft, may be clearly seen in this illustration, but as there is no crazing on any other part except the interior of the bowl it may be supposed that it has seen no little use and care. Its condition is therefore all the more remarkable, as except for some repair to two of the "loops" of Crown cover it is in perfect and brilliant condition.

Fig. III shows the Crown cover with the Crown cup at the side. The detachable Crown with four "jewelled" loops (corresponding with the large loops on the cover itself) is an extraordinary feature, and is, so far as I know, unexampled. The four *fleur de lys* standing between the loops of the cover should also be noted; these are also to be found on the cover of the British Museum (*sic*) example already mentioned, which strongly suggests the same factory. A close view of the Crown cup with its "jewelling" is shown in Fig. IV.

Inside the cover (see Fig. V) is finely painted in blue the scene of the Adoration of the Magi, with the infant Christ being lifted from the Manger by Mary, while cattle look on from their shed and an angel in a cloud overlooks all. Above is the inscription "LUKE II-VI CHRIST'S NATIVITY verse," and below is "Wonderfull Humility." It is evident from the elaborate decoration and the inscriptions that the birth of this Ruth Twiss was an event of considerable importance to her parents, whose piety and gratitude for the child is so marked.



Fig. II. Inscription inside the Bowl.



Fig. III. The Cover and the Crown Cup, showing the fleur de lys and the "jewelling."



Fig. IV. Close view of the Crown, showing the pierced flower and the "jewelling."

In any event, the discovery of the Ruth Twiss Crown posset pot must justify its recording as one of the most interesting and important pieces of named and dated English delftware which has so far come to light.

* * * *

Coming now to the less important but still very interesting dated items, an unusual piece of Bristol delft is to be seen illustrated by Figs. VI and VII. What was the purpose of this octagonal stand, almost 7 in. wide? It has been suggested that it was intended for a pill slab, but the fact that it is on four feet (bun-shaped) would seem to rule out that possibility. It is rather over-large for a teapot stand, apart from its unsuitable shape. There is a delft stand which has been "married" to a XVIIth-century posset pot in the Fitzwilliam Museum (Glaisher Collection Catalogue, No. 1504, plate 106), but this is circular, and as there do not appear to be any octagonal posset pots, can anyone suggest for what purpose this stand was made? That it was made for an individual is shown by the initials *W* with the date of 1718. The decoration is in blue of the rather lightish tone seen on some examples of Bristol delft at this period.

Wall pockets (cornucopia) would appear to occur more frequently in Liverpool than in Lambeth delft, and it is

curious that so far none have been found which can be assigned to Bristol. Figs. VIII and IX (Lipski Collection) show an example of the Liverpool type painted in blue, the back, which shows the unusual arrangement of the initials, being placed in the middle of the year date, and thus separating the first half 17 from the second half 48. Illustrations of two other forms of these Liverpool wall pockets are given by Garner, *ibid.*, Nos. 64A and 64B. These are declared to be "about 1750 and 1760." The wall pocket which I illustrate show that these objects were made earlier than the former of the two dates given by Garner. It is also worth noting



Fig. V. Interior of the Cover, showing the picture of the Adoration.

"TWISS" CROWN POSSET POT



Fig. VI. Top view of the Bristol Delft stand.



Fig. VII. Base view of the Bristol Delft stand, showing the initials and date.



Fig. VIII. Front of the Liverpool wall pocket.

that miniature wall pockets were made about 1760-70 in porcelain at Liverpool. These were about 3 in. high, and one pair of which I have a record (in the Rous Lench Collection), are so well potted and enamelled in colour with a crane-like bird that they have been taken for Lund's Bristol.

Finally, Figs. X and XI show one of a pair of Lambeth plates painted in blue which reveal a much earlier date than had previously been assigned to this pattern (which, incidentally, does not appear to be known in any other colour than blue). Garner shows an almost identical plate, which he dates "about 1760," with only slight variations in the drawing; for example, the Garner specimen (No. 67A) has the Chinaman carrying what looks like a budding branch, while on my example he is carrying some kind of palm-leaf; there is also a minor variation in the white reserved border. It should be noted that the plate which I illustrate with the initial S appearing above and between the two initials I and M on the face, with the same initials and the date 1748 on the back, this date being twelve years earlier—no inconsiderable period—than that previously suggested for this pattern.

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Fig. IX. Back of the Liverpool wall pocket showing the initials and date.



Fig. X. Face of the Lambeth Delft plate with initials.



Fig. XI. Base of the Lambeth Delft plate showing the initials repeated with date.



Fig. I. French Barracks. Drawn and etched by Rowlandson. Aquatinted by T. Malton.



Fig. II. The Dover Pilot Boat. Drawn and etched by J. A. Atkinson.

THE CRAFT AND APPRECIATION OF THE AQUATINT IN ENGLAND

By KENNETH ROMNEY TOWNDROW

OF all the processes of popular illustration that have passed out of common use, aquatint engraving arouses the most interest to-day in the collector. S. T. Pridaux could write as lately as 1909 that "... aquatints are still within the means of the poor collector, though good coloured prints now run into pounds, where a few years back they cost only shillings."¹ But now the situation is such that only last year in London a copy of Chamberlain's rare *Views and Costumes of the City and Neighbourhood of Rio de Janeiro*, published by T. McLean in 1822, was sold for £470. This volume contains thirty-six coloured aquatints, and its rarity is due undoubtedly to the habit (now less common) of unscrupulous booksellers who, over the last fifty years, have broken up great numbers of books illustrated by aquatint in order to sell the individual plates at enhanced prices. Now that the harm has been done we have to thank such modern collectors as Major J. R. Abbey for the public service of protecting the last examples of many editions decimated by this treatment. But only the more battered specimens of such books will come the way of the fortunate ordinary seeker fascinated by the subtle charm of the English Coloured Book at its best.

A Frenchman, Jean Baptiste Le Prince (1734-84), is considered the first exponent of the process sufficiently freed from the dominance of other methods in mixed engraving to be an independent means of intaglio printing. Le Prince's first dated aquatints belong to the year 1768 and he shared the field with other pioneers in a process still largely used in conjunction with various degrees of roulette work and crayon engraving, and, as yet even unnamed as a separate craft of engraving. But in England, Paul Sandby (1725-1809) compiled a paper entitled *A Mode of Imitating Drawings on Copper Plates*, by P. Sandby, R.A., in the year 1775, to which he gave the Name of *Aquatinta*, and this evidence seems to give conclusively to Sandby the honour of so notable a christening. To Sandby also is given the first use of the spirit-ground, one of the two processes of laying a plate-ground for aquatint.

Aquatint has not the range nor the richness of mezzotint, its companion in the production, by engraving, of tonal effects. But a transparent quality, peculiar to aquatint, made it the most suitable means of reproducing the national school of water-colour drawing, especially at a time, between 1790 and 1830, when many artists had suddenly found an escape from the tinted drawing into the delights of the loaded brush and free use of the full water-colour palette.

The satisfaction in using true water-colour, untouched by body colour or gouache, lies, of course, in this combination of clear, singing colour and uncomplicated, unsullied passages of tone. Aquatint reproduces these effects with extraordinary charm, and, reinforced by the skilled hand of the colourist, gives in its finest examples a result not unworthy of the original. Many of the most skilled aquatinters were water-colour draughtsmen, and it will be understood how the method was welcomed by such men as a means of multiplying their drawings and, especially, of illustrating the drawing-books they produced in great numbers at this time. A well-known example of the latter fashion was Francis Nicholson's *The Practice of Drawing and Painting Landscape from Nature in Water Colours*, published in 1820.

Most of these men also were remarkable craftsmen, for the technique of preparing an aquatint plate is by no means as simple in practice as it is in theory.

First a copper plate must be prepared with exceptional care. T. H. Fielding (1781-1851) whose work, published in 1841, *The Art of Engraving with the Various Modes of Operation*, is the most complete original authority, describes seeing in Paris one of the plates of Ostervald's *Voyage Pittoresque en Sicile* which had already given five hundred impressions without wear and was capable, according to Fielding, of another two thousand. The copper had been doubly hammered, and polished, had a silvery appearance. P. H. Martindale, a modern engraver, also stresses the difficulties of producing the perfectly unsullied virgin plate. Given "... that all grease has been removed and a rag with whitening and water has been rubbed over it and then dried off with another perfectly clean rag—all this done to perfection. The aquatint ground is laid and the design bitten in. The least marks of the whitening on the plate will appear! Unless the plate is finally polished with a dry powder—whitening or other powder-marks are bound to appear. ..."²

The original method of laying the ground, probably invented by Le Prince, was that of making a box containing a fan or other arrangement worked from outside to produce a cloud of powdered asphaltum or resin, which was then allowed to settle evenly upon the prepared copper plate, wiped over at the last moment with a greasy rag. The result was a fine all-over surface grain of protective nature, the minute intervals of which, when bitten by aqua fortis would give in printing an even tone of cellular composition hardly apparent to the eye. Upon this basis the engraver, having traced or etched his design, would work, alternatively



Fig. III. The Red Rover, Southampton Coach. Engraved by Cha. Hunt.



Fig. IV. Horse Racing. Edwd. Orme excudit. J. Godly and H. Meke sculpt.

stopping out his lighter tones with a protective varnish and progressively biting with the acid his darker zones. His range of tones was not great, for, if the plate were immersed in the acid more than about a dozen times, the original ground would be eaten away in the darkest parts of the design, lose their aquatint nature, and print a toneless grey. The most delicate judgment and handling were given to the craft by its finest artists, and with them the granulation, natural to aquatint and progressively coarsened by immersion in the acid, was never allowed to become uncomfortably prominent to the eye.

It will be appreciated that no blending of tones was possible, as the progressive stopping out on the plate, as the design progressed, was distinctly apparent at all its stages. The beauty of the final results lay in the felicity of balanced tones and in the artists' ability not to allow the darkest, most bitten, parts of his ground to coarsen.

In this latter particular good judges are apt to think the alternative (spirit) manner of laying the ground a more satisfactory method, allowing for greater refinement in the basic texture into which all the later tones are bitten.

Paul Sandby was probably the first aquatinter to use the *spirit ground* and, under the glass, its "netted" rather than "cellular" granulation can be recognised from the latter nature of the *dust ground*.

To lay a *spirit ground* resin is dissolved in pure alcohol, to which a certain quantity of water is added, and then the solution poured over the plate. As the alcohol evaporates the resin is left in a finely reticulated mesh. The direction of the minute netted channels of exposed copper being influenced by the careful pouring off of superfluous liquid. It is essential that no dust shall be allowed to settle on the plate while laying a liquid ground otherwise flaws will occur in the regular reticulation of the resin and, as it is almost impossible to adjust the surface of an aquatint plate by the use of tools, the damage may be irremediable.

As in all forms of engraving artists of genius played with the technique of aquatint to produce many mixed effects. Goya, who commonly used aquatint in his engraving, often combined it with etching and, as with his few lithographs, raised a craft to unparalleled heights of expression. His great series the *Disastres de la Guerra*, the *Caprichos*, the *Provebios*, and the *Tauromachia* transfigure their material frame but in analysis are enthralling studies of technical handling. Our own Thomas Rowlandson is a more manageable subject in the study of technical deviations. Prideaux, who remarks that "As a rule—mixed methods in any branch of art have not proved themselves desirable, for the eye, accustomed to the scope and limitation of one process, is distracted by passing to another with a different object and method of attainment."² has an excellent description of Rowlandson's development of a mixed method of producing illustrations to Ackermann's numerous publications—"From a carefully finished drawing of the original

design he (Rowlandson) himself etched the outline straight on to a copper plate. On an impression taken from this plate he put in the shadows, distances and modelling of forms in Indian ink. The print was then handed to one of Ackermann's engravers, who transferred the shadows in aquatint to the copper plate. Another proof was then taken, which Rowlandson most carefully coloured as a model for the staff of "washers" kept by Ackermann for the hand-colouring of the thousands of prints required for his fine-art publications."³

This passage gives us insight into the difficulties of deciding how much of a popular artist's handiwork can be identified in any given case. But what character emerged from this particular process is illustrated by the "French Barracks" (Fig. I) drawn and etched by Rowlandson, but aquatinted by Thomas, one of the famous brothers, Malton.

So too, in the case of another pronounced individualist of aquatint, the Russian-trained John Augustus Atkinson (b. 1775—still living 1831). Like Rowlandson, Atkinson expressed himself with great freedom of drawing, and suggested atmosphere by both his use of space and the agitation of an extremely lively line. But unlike Rowlandson he was a professional engraver and he is so listed by Prideaux with eleven important books to his name. His usual technique was a combination of soft ground etching with aquatint, and his "Dover Pilot Boat" (Fig. II) is an excellent example of his qualities. Both men used colour sparingly and with much charm.

Later aquatints, printed with a certain number of mechanical tones to which colourists added additional high lights and shadows, were never quite without a certain primness of effect. To see aquatint in its uncoloured purity, albeit conventionally handled, reference should be made to Mrs. C. Stothard's *Tour through Normandy and Brittany* published in 1820 with plates engraved by Daniel Havell. In the hands of this truly great engraver the craft has a limpid refinement that makes all other methods of engraving look painfully obvious in their results.

Brief as was the popularity of aquatint, its development was extraordinary in the hands of such families of engravers as the Maltons, Havells and Daniells. But before the flowering of the technique, between 1815 and 1830, a certain charming archaism touched the work of most professional engravers as distinct from such "free" artists as were Rowlandson and Atkinson. The men, horses, vehicles, and, indeed, the landscapes of these more conventional artists seem preserved in a world of almost Byzantine formalism, within which all planes in spirit if not in fact were strictly horizontal and perpendicular, rarely in depth.

In sporting pictures this feeling was never lost. As late as 1851, twenty years after the peak of the aquatint's popularity, such a print as "The Red Rover, Southampton Coach" (Fig. III) could be published bearing all these survivals from an earlier age. But in 1807 the only remarkable



APPROACH TO CHRISTMAS

thing about the publication of Edward Orme's *Collection of British Field Sports*, illustrated in *Twenty beautifully coloured engravings from designs by S. Howitt*, was the exclusive style of their production. The aquatint engraving of the plates is touched here and there by line and stipple and is everywhere simple and open to the point of coarseness in the foregrounds.

This unusually apparent granulation of the aquatint ground is very distinct in the "Horse Racing" (Fig. IV) but is a little relieved to the eye by the generally open treatment of the whole composition.

Midway between these extremes of almost half a century is the well-known and rare coaching print "Approach to Christmas" (Colour above), a portrait published in 1820 of the Norwich "Times" with six horses. This was engraved by George Hunt after James Pollard and is as daintily distinctive for all its large size as an extract from a medieval miniature. Note especially the pair of horses in the left foreground as, in perfect step, they draw an elegant yellow private coach.

But parallel with this conservatism, aquatint was also in the hands of men of unusual talents and progressive interests.



Fig. VI. Newcastle-upon-Tyne.
Engraved by T. M. Richardson.

Fig. VII. The Royal Lodge, Windsor Park. Drawn and Engraved by William Daniell.



Representative of such was Thomas Miles Richardson (1784-1848) a native of Newcastle-upon-Tyne, who became a well-known engraver and painter of his period. He exhibited at the R.A. from 1818 and was a member of the New Water Colour Society. His heart was very much in his own birthplace and in conjunction with D. Havell published in 1819-20 an ambitious *Picturesque Views of the Architectural Antiquities of Northumberland*. There seems to be some confusion as to whether Richardson had anything to do with the actual aquatinting of these plates, or was only responsible for the drawings and initial etching of the plates,¹ but the example of his work here reproduced of a modern scene "View of the Port and Town of Newcastle-upon-Tyne" (Fig. VI) published in 1819, shows the rich complexity of his style and, in comparison with the general treatment of the coloured illustration, the "Approach to Christmas" (actually published a year later in 1820) the totally different outlook and equipment of two representative artists. The world of classical influences, especially in restraint, was fading, and the romantics with their exciting, crowded and often untidy thoughts were taking over. In the visual arts, their particular drama of light and shade is most apparent in Richardson and the skill of the aquatinter has become such that he was now almost capable of competition with the engraver of mezzotints in richness of effect, if not in real texture.

Ten years later, when lithography had already almost completely monopolised the field of popular illustration,

William Daniell personified the perfection of the aquatinter's craft. Indeed, Daniell was a great and prolific artist, the three hundred and eight plates he drew in water-colour and engraved in aquatint for Richard Ayton's *A Voyage round Great Britain* being a major English artistic achievement.

"The Royal Lodge, Windsor Park" (Fig. VII) here shown, is a magnificent example of aquatinting at its richest and most uncharacteristically dramatic. Before the craft died its potentials were stretched to the utmost and during its short life it enriched the history of engraving in England by lovely examples of the art. Without aquatint the illustrated book has lost its claim to a separate artistic entity, and the engraver a spur to mastery of tone. It is surprising that the modern artist has not yet extended the method in a solution of his own particular problems of formal tone. But in essence the craft of the aquatint is one of interpretation and few artists to-day find the need or the will to translate their own or other men's conceptions for the benefit of the many.

¹ *Aquatint Engraving*, by S. T. Prideaux, London, 1909, p. 8.

² *Engraving Old and Modern*, by P. H. Martindale, London, 1928.

³ *Aquatint Engraving*, by S. T. Prideaux, p. 73.

⁴ *Ibid.*, pp. 139-40.

⁵ *Ref. Ibid.*, pp. 349 and 369.

Catalogue of Aquatints loaned in Illustration.

French Barracks

Fig. I. Size 13 × 17½ in.
Drawn and etched by T. Rowlandson. Aquatinta by T. Malton.
Published June 24th, 1788, by T. Malton, No. 6, Conduit Street Hanover Square.
Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

Dover Pilot Boat

Fig. II. Size 9½ × 13½ in.
Drawn and etched by J. A. Atkinson, London. Published January 1st, 1807, by William Miller, Albemarle Street, and James Walker, Conway Street, Fitzroy Square.
Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

The Red Rover, Southampton Coach

Fig. III. Size 19½ × 12½ in.
Engraved by Cha. Hunt. London, published August 1st, 1836, by W. Goffe, 380, Strand. Re-issued August 1st, 1851 (here illustrated).
Published by B. Moss and Co., Leman Street.
Messrs. Fores, Ltd., 123, New Bond Street, London, W.1.

Horse Racing—La Course de Chevaux

Fig. IV. Size 12 × 17½ in.
No. 2. Collection of British Field Sports illustrated in Twenty beautifully coloured engravings from designs by S. Howitt. Edwd.

Orme excudit. J. Godly and H. Meke sculpt. Published and sold January 1st, 1807, by Edwd. Orme, Printseller to the King, Engraver and Publisher. Bond Street, the Corner of Brook Street, London.
Messrs. Thos. Agnew & Sons, Ltd., 43, Old Bond Street, London, W.1.

Approach to Christmas

Coloured illustration. Size 15 × 20½ in.
Painted by James Pollard. Engraved by George Hunt, London.
Published by J. Moore at his Picture Frame Manufactory, No. 1, West St., Upper St. Martin's Lane. Watermark date 1830.
Messrs. Frank T. Sabin, Park House, Rutland Gate, Knightsbridge, London, S.W.7

View of the Port and Town of Newcastle-upon-Tyne from the Ropewalk, Gateshead

Fig. VI. Size 15 × 23 in.
Engraved by T. M. Richardson. Published by R. Havell & Son, February 1819.
Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

The Royal Lodge, Windsor Park

Fig. VII. Size 11½ × 19½ in.
Drawn, engraved and published by William Daniell, R.A., c. 1830.
Messrs. Walker's Galleries, Ltd., 118, New Bond Street, London, W.1.

DUTCH AND FLEMISH PAINTINGS

Part III—Flower Pieces

BY HORACE SHIPP



ANNUNCIATION
FLOWER PIECE.

By
Nicolas van Verendael.
Panel 14½ x 11½ in.
Signed and dated 1674.
Leger Galleries.

THE phenomenal rise of the painting of flowers in the Netherlands during the late XVIth century, and its wonderful burgeoning in Dutch art in the XVIIth century, may at first glance seem somewhat remote from the general new movement in painting which we have been noting in the study of landscape and of interiors. In fact it belongs precisely to that movement, both in spirit and in its material acceptance of the absolute factual as its basis. It is a new kind of art, created for a new reason, satisfying a new demand, and governed by a new economic situation. Its links with the flower painting which immediately preceded it are tenuous; and if we confuse it with the flower painting of our own day we shall again miss its particular significance.

The decorative appeal of flowers as a subject for art played its part in the medieval painting, it is true. The manuscripts especially turned to them for much of the beauty of the illumination of their borders. Sculpture, too, in those times used floral forms in a magnificent manner. But in pictorial art throughout the Middle Ages flowers almost always have a symbolic-decorative purpose, far removed from the purely scientific-naturalistic one of the Flemish and allied Dutch artists. For an art based on that

conception we must needs go much farther back, to the Hellenistic and Roman painters, inasmuch as we dare to assume a knowledge of what and how they painted.

One of the classic stories is that the flowers of Apelles (or some other almost legendary painter) were so natural that the bees came to them. Apiculturists may well doubt the scientific accuracy of this story, and it stands chiefly as the æsthetic tribute to the aim and achievement of naturalism by the painter, or at least of that interpretation by Pliny when he wrote about it. That realism without any *arrière pensée* did have sway in those remote times may be judged by the fact of the charge against Piræicus that his choice of such subjects as "barber's shops, jackasses, eatables, and the like" was unworthy of great art. Also by such phenomenon as the famous mosaic floor decoration of the *Oikos asaretos*, the "unswept floor" with its realistic untidiness of the debris of a feast, the chicken bones, cake crumbs, fruit rinds, etc. But if flowers in later Greek and Roman art were presented naturalistically and as an illusion of reality, the impulse failed with the passing of Roman civilisation and the rise of symbolic Christian art. The fascination of depicting things for their own sake and as nearly as possible in their own likeness was to lie buried for centuries until it returned



FLOWER PIECE. By Ambrosius Brueghel. Copper. Frame size 15 x 11½ in. Signed and dated 1647. *M. Bernard.*



FLOWER PIECE.

By
Roelant Savery.
Panel 10½ x 7 in.
Signed and dated 1613.
John Mitchell.

in the Netherlands during this period less than four hundred years ago.

After the dark ages, when flowers had come back again into painting it was with symbolic significance. The lovely lily in a golden vase which Simone Martini and Lippo Memmi put into their glorious "Annunciation," now in the Uffizi, not only serves the decorative purpose of filling the otherwise awkward space between the Virgin and the Angel, but spoke to every medieval onlooker in the accepted symbolic language of the purity of the Virgin and the golden heaven to which she truly belonged. Throughout the whole of the middle ages this fundamental symbolism holds: and flowers, like so much else, were part of an accepted and understood convention.

With the movement of men's minds towards scientific and factual truth, which was strongest in the Northern European countries where the hold of the Catholic Church was less firm, flowers began to come into their own as an exciting part of the sensuous world. It was the age of the birth of horticulture and of scientific botany. It is well to remember that the 340 species of plants known in the middle of the XVIth century increased to 7,000 during the next hundred years; and Holland was notoriously the centre for this activity, and was busy exploiting the cultivation of flowers. Side issues apart (such as the culture of new vegetable and fruit foods, or the substitution of herbals for necromantic remedies in medicine), we have a new and widespread passion for flowers centred chiefly in this Netherlandish world.

In art it manifests itself first as a phase of naturalistic

decoration. We are confronted by the amazing achievement of Jan Brueghel (1568-1625) who would create the floral border for a work by Rubens or Hendrik van Balen or some other master with a composition of approximately 10,000 flowers and fruits, each perfectly depicted. In one picture, now in the Prado, Brueghel uses as a minor passage in a larger canvas his own Hague picture of "The Sacrifice of Cybele" with figures by van Balen and an incredible profusion of fruits and flowers. This quantitative flower art was greatly admired and well paid for (though one cannot believe that it was highly remunerative to the artist when one thinks of the time taken to depict that immense cornucopia). Houbraken, the critic of that time, was full of admiration for this amazing art of Jan Brueghel; and in the work

"Vertumnus and Pomona," where the figures were by Rubens and the staggeringly profuse flower border by Brueghel, he particularly noticed a fig tree in a large garden pot "so wonderfully exact in colouring of the stem, the branches, and the fruit of different degrees of maturity, that it seemed not the work of the pencil but of Nature." We may well marvel when we realise that in the Prado alone there are a number of such works by Brueghel.

The fashion for quantity may have passed, but the demand for exactitude of representation remained paramount, whether the flower arrangement was this early one of bordering a religious or classical subject picture, or the thing which rapidly developed, the depicting of a great vase or glass of flowers set on a table or placed in a niche. Two examples which we illustrate may stand for the styles. One is the symbolic religious picture by Nicolas van Verendael of Antwerp (1640-1691); the other the flowers in a terra-cotta vase by Ambrosius Brueghel (1617-1675), a grandson of the industrious Jan Brueghel de Velours of whom we have been speaking. The Verendael work, on exhibition at the Leger Gallery, is in its figure centre-piece allied obviously to the older symbolic and Catholic art: the symbols of the sacred heart, the Annunciation replete with lily and rose motives, the prophetic book, and the symbolic monograms of the Passion are built up in the central space. Next comes an architectural surround created of Renaissance classical forms; and finally a profusion of flowers with only a decorative and naturalistic relevance. They are there for their own sakes as objects of beauty, and so exquisitely are they painted that they completely "run away with" the picture.

DUTCH AND FLEMISH PAINTINGS. III—FLOWER PIECES

FLOWER PIECE.

By

Balthasar van der Ast.

Panel 19 $\frac{1}{2}$ × 16 $\frac{1}{2}$ in.

Monogrammed and dated 1657.

Paul Larsen.

Its ostensible subject, "The "Annunciation," is buried in these roses, tulips, honeysuckle, jasmine, carnation, convolvulus, and other plants. Indeed, it appears a little irrelevant. One notes also the snail and the butterfly which have intruded.

It is important to realise that these flowers are a very mixed bunch which certainly would not have bloomed together; each is there in its own right. In fact the artists made careful studies of the individual flowers from nature and then used their records to compose a picture as a colour harmony. This is even more obvious in the resplendent vase of flowers by Ambrosius Brueghel. Snowdrops and lilies of the valley blossom with tulips, iris, roses, heartsease, wall-flowers, petunias, and some ripe cherries. The arrangement was regarded as of great importance, as well as the local colour of each flower. This particular picture has a curious recent history in that it was on show during August of this year as part of an important exhibition of Flower Paintings at Bernard's Gallery in Ryder Street, and was stolen during the closure of the Gallery for August Bank Holiday. A rare and very beautiful painting on copper, it has been widely publicised by Mr. Bernard in an attempt to trace it, but so far in vain. He would welcome news of it, and thinks it may have been slightly altered to disguise it.

The work by Roelant Savery belongs to this same mood and spirit as the Brueghel. Savery was born at Courtrai in 1576 and died at Utrecht in 1639. Actually we think of him first as a brilliantly successful landscapist who was appointed Court Painter to Rudolph II at Prague. In fact, his flower pieces are very rare indeed, only about eight of them being known in the world. This is a lovely example. It was exhibited in the De Boer Exhibition "Flower Paintings of the Old Masters," in Amsterdam in 1935, when it was illustrated in the catalogue; and again at the Orangerie des Tuileries, Paris, the following year in the exhibition, "Rubens et son Temps." The work is now in the possession of Mr. John Mitchell, and is at his Old Burlington Street Gallery. It displays the characteristics of the best Dutch flower pieces, including the inclusion of the most life-like lizard and frog as well as the more to be expected butterflies.

This inclusion of insects, tiny animals, beetles, butterflies, and so forth reminds us of the scientific curiosity which was characteristic of the age. We have to remember that the microscope was a Dutch invention of the period, part of that



genius for inventing instruments to serve the rising call of science which marked the people. With the aid of the perfected lenses and double lenses the insatiable curiosity of the new age and outlook (the real beginning of our own scientific period) was gratified; and the artists, caught up themselves by this curiosity and catering for it in their patrons, brought it into their still life and their flower pieces. The perfectly shown tiny beetle, the carefully articulated grasshopper, or the exactly marked frog or lizard, became a strange staffage for pictures ostensibly of flowers.

Needless to say, the flowers themselves were observed with equal exactitude. There was no impressionism in Flemish and Dutch flower painting; every vein of colour on every petal must be perfectly lifelike. Not the least reason for this (and it may well be the reason which brought Roelant Savery from Courtrai into Dutch territory when he joined the Guild of St. Luke at Utrecht in 1619) was that this creation of new kinds of blossom, and especially of tulips, became a tremendous rage in Holland during those early years of the century. The whole people gambled wildly in tulip bulbs, new varieties fetching incredible sums as they appeared. The fictional story told in Dumas' *The Black Tulip* found its parallel in actual life in Holland, and so great did the craze for tulip gambling become that at last the government forbade it as a social evil. Those who were trading in these and other phases of horticulture issued "Tulip Books" and others, illustrated with careful water-colours of their specialities. One has, therefore, to see this flower painting against a background of widespread exact knowledge in which large sums of money were involved.



FLOWER PIECE.

By

Jacob Walscappelle.

Canvas 31½ × 25½ in.

Duits Ltd.

Even so he does it exquisitely. He is happier, however, when he works with a more restrained composition. There are times when he will paint a single tulip in a glass; and times, as in our illustration, when he achieves a faultless arrangement based on the scheme which had become a kind of ideal, where one bold flower formed the apex of the group, the table a broad base, and the water-jar with its high-light reflection a nobly proportioned support for the composition. This painting from Mr. Larsen's Gallery is monogrammed and dated 1657, so that it belongs to the last year of the painter's life. Certainly it represents the apotheosis of his style.

In the early years of the XVIIth century the names of the Dutch flower painters begin to crowd in upon us. The spirit throughout is now practically the same: a love of each blossom for the sake of its own intrinsic beauty of colour and form,

and a composition of wonderful and very varied colour harmony. Ambrosius Bosschaert (1565-1621) links backward with the Flemish men; Jan Davidsz de Heem (1606-1683) belongs entirely to the Dutch freedom of composition. He was the brilliant son of the great David de Heem (1570-1632) who founded a whole dynasty of still life and flower painters.

If we choose our last illustration from the work of Jacob Walscappelle it is because this also has the restraint of the finest flower painters, and, although it belongs fairly late in the XVIIth century, it does not err by the over-exuberance of Jan van Huysum at his most typical. The picture which comes from Mr. Duits' Gallery is at present in the great exhibition of Dutch painting at Burlington House. It was earlier in the collection of the Duc de Morny, and is surely one of the loveliest works in this fascinating art.

As this art moved into the XVIIIth century the French style orientated from Versailles, with its lighter tonality, tended to influence the painters of flowers as of all else. Jan van Huysum, most sought after artist then and since, lightened his backgrounds and his whole scheme. Rachel Ruysch, that brilliant woman who was reputed to take several years painting one flower piece (but they look as though they were put down at one sitting) retained the older, truly Dutch style. But the French-European manner of the new century—blonde, decorative, diffuse—triumphed; and those of us who truly love the flower piece tend to turn away from this comparatively superficial charm to the passionately honest work of the Flemish and Dutch flower painters of the XVIth and XVIIth centuries.

Under this urge wealthy patrons of artists would create their own flower albums to display to their friends. The artists themselves were probably having their own "flutter," and were, anyway, steeped in factual knowledge. Even into the XVIIIth century, at the extreme end of the great period of Dutch flower painting, the famous Jan van Huysum would be presented with the most perfect blossoms by the noted horticulturalists in the hope that he would include a "counterfeit" of them in his pictures.

It was this popular interest which had established the art in Holland so firmly during the early years of the XVIIth century. Balthasar van der Ast (1597-1657); Jan Davidsz de Heem (1608-1684), that brilliant son of a brilliant father; the line carries on right through the century and well into the next when such wonderful exponents as Jacob Walscappelle, who died in 1717; Jan van Huysum (1682-1749); and that fine woman painter Rachel Ruysch (1664-1750), as well as many lesser lights, were all working. In the interim a host of good artists gave us the greatest period of flower pieces in the history of painting.

Balthasar van der Ast was born, we believe, in Middelburg, but went to work in Utrecht and in Delft in the first half of the century. He is, in one mood, strangely naïve in his conceptions, using a panel or canvas twice as wide as it is high and tending to scatter his interest right across it. Often a fretted open-work silver basket will help to centralise his picture, and from this will be spread the innumerable fruits, nuts, flowers, shells, snails, lizards, butterflies, ladybirds, and so forth that he depicted, each apparently for its own sake and out of sheer passion for cataloguing facts.

Fig. I. Imposing bookcase of circa 1805, based on Graeco-Egyptian form and decoration. Blairman.



REGENCY FURNITURE

Part II—CASE FURNITURE

BY EDWARD H. PINTO

BOOKCASES had represented an important part of the fashionably patronised cabinet makers' output from the Restoration onwards; demand had increased steadily during the XVIIIth century. The domestic library, commencing as a fountain of learning and an emblem of culture, had been expanded gradually to become a source of relaxation to an ever-wider literate public.

In the early XIXth century, demand for bookcases again stepped up because of cheaper printing and the popularity of romantic or stirring poetry and the prose of novelists, whose latest volume was as eagerly anticipated as is a fine film in a country district to-day. Many people who could never aspire to a library now wanted a bookcase. Those who had libraries often considered fiction unworthy of a place on its shelves and preferred bookcases "... calculated to contain all the books that may be desired for a sitting-room without reference to the library," as Ackermann describes them. These bookcases for the sitting-room were usually long and low, as opposed to the tall bookcase intended for the library. In small and dainty form, sometimes as a superstructure on a lady's work- or writing-table, bookshelves also found a place in the boudoir and the bedroom, for books had become part of the general home furnishing. Behind the newly built classical façades of Regent's Park, Hove, Clifton and Cheltenham, and in the small terrace houses with green-painted, canopied balconies, supported on Grecian pierced ironwork, the poems of Blake, Wordsworth, Coleridge, Byron, Shelley and Keats were as eagerly devoured as were the novels of Scott, Jane Austen and Maria Edgeworth. The last named, in *The Absentee*, has left one of the most delicious satires on the extremes of Regency decoration as practised by "Mr. Soho," the interior decorator, who transformed "Lady Colambre's" rooms for a ball.

Library bookcases of the Regency continued to be made tall and in a considerable range of widths, as they had been in the XVIIIth century, but, when designed in the full fashion, they were quite different from their recent predecessors. They were not merely cabinets enriched with classical

ornament, they had gone back to being monumental and classical edifices, as they had been under the influence of William Kent early in the previous century; but whereas Kent designed his furniture as a complement to Palladian architecture and decoration and sometimes made wooden furniture which was structurally unsound, because based on designs intended for masonry, Regency designers avoided this pitfall. Their library bookcases, such as Fig. I, dating from about 1805, when based on Graeco-Egyptian forms and decoration, were always suited to the materials which they employed. Though extravagant in space, these bookcases formed dignified frames to rich bindings and looked impressive in the settings designed for them by scholarly men such as Thomas Hope. The bookcase illustrated is 8 ft. 6 in. high by 10 ft. 1 in. wide and is veneered with rosewood, contrasted by a restrained use of brass inlay and mounts. The carved wooden monopodia to the lower stage are ebonised and partly gilt. The shelves are edged with gilt beads. Note how improved technique of glassmaking has resulted in the use of a single pane of glass to each door and has banished the small panes with ornamental tracery, characteristic of the XVIIIth century.

In a period which prided itself on purposeful decoration, when galleries "in the antique manner" were designed especially, as correct backgrounds to collections of Greek, Roman or Egyptian sculpture or pottery, the drawing-room or sitting-room was light and simple in decoration and, except in very large rooms, the scale of furniture was small and dainty, as befitting an elegant room intended for polite conversation, music, cards, needlework, etc. French influence was often pronounced in furniture and furnishings. Festooned draperies provided colourful curves against a simple background and crystal lighting fittings played a big part. Mirrors took the place of chimney-piece superstructures. Low furniture, which provided plenty of surfaces for *objets d'art*, but left the upper parts of walls free for display of pictures, was the order of the day. Never had pictures been more popular nor in the reach of so many.

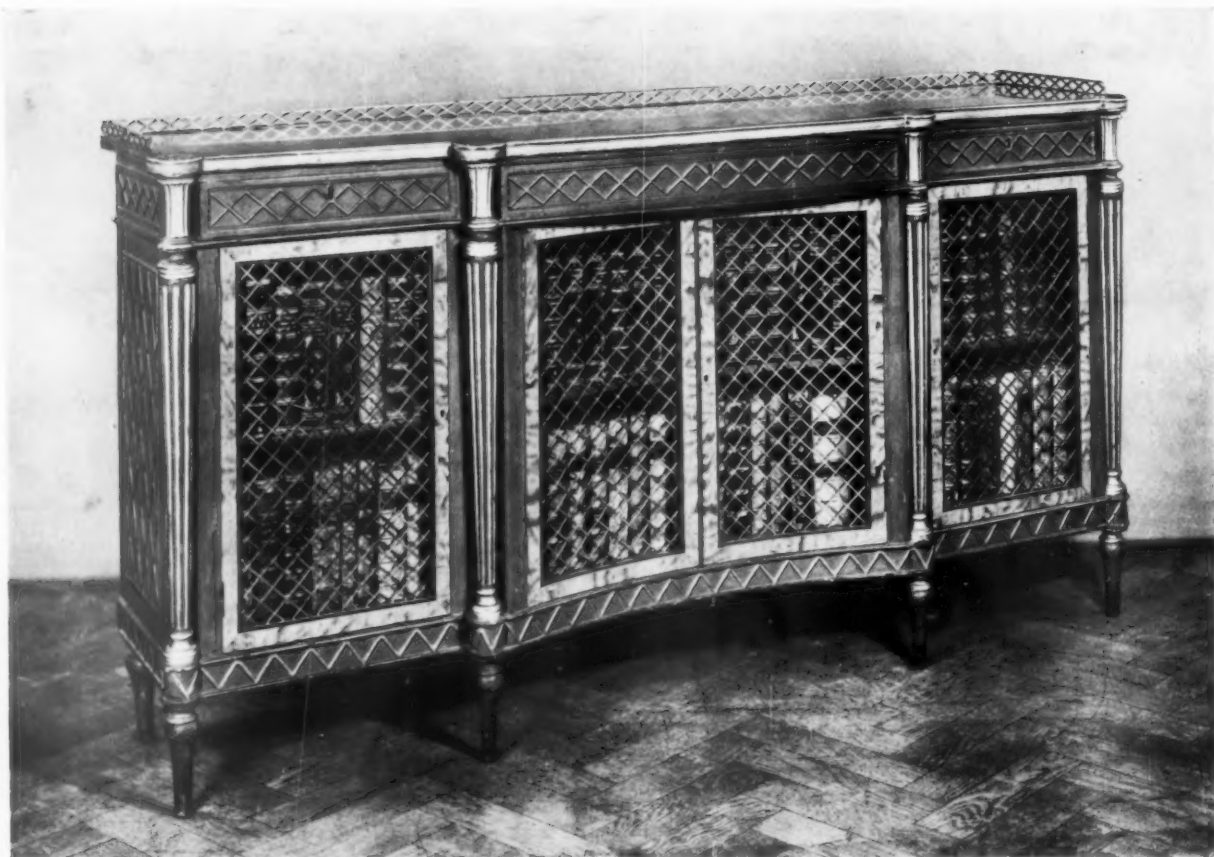


Fig. II. One of a pair of attractive bookcases with tops and drawers veneered with satinwood and carcase work painted a verdigris green, picked out with gilt trellis in harmony with the pierced brasswork of the door panels and gallery. *M. Harris.*



Fig. III. This piece of furniture combines French form with Gothic detail in the pierced brasswork. London made, probably by John McLane of Marylebone. *Hotspur.*

The leaders of fashion, headed by the Prince Regent, paid the largest sums ever expended up to that time to furnish their galleries with pictorial treasures from the past. Rich patrons of living artists had a galaxy of talent to choose from in the works of Richard Cosway, Sir Thomas Laurence, Thomas Girtin, J. M. Turner, John Constable and J. S. Cotman. The not so wealthy were catered for as never before, and could indulge their taste for good but inexpensive pictures by purchasing coloured prints by such well-known engravers as Gillray and Rowlandson. These prints, framed with neat, narrow mouldings, were well suited to the smaller and simpler rooms in a Regency home. The popular taste is summed up by Percy Colson in *A Story of Christie's*: " . . . It was during the Regency that the coloured print became so vastly popular . . . and in that period had the attraction that photography and the film have to day. . . . The numerous print-shops were filled with the amusing satires of Gillray and the brilliant caricatures of Rowlandson . . . Perhaps the most popular of all were the sporting prints, which pictured so fully the out-door life of the times; shooting, coursing, racing, cock-fighting, boxing, and the bustle of the galleried inn-yard when the coaches were starting. . . ."

Low bookcases for the sitting-room were a Regency feature, and in form they owe more to the Georgian console table than to the library bookcase. Usually made in pairs, some had marble tops and when sufficiently narrow to go between windows and with mirrors over, they served the purpose of consoles with the added advantage of book storage. Others, like the graceful example Fig. II, which is one of a pair, were considerably longer than they were high. This specimen, 2 ft. 10½ in. high by 5 ft. 4 in. in length, is a dainty and tasteful example of the technique of mixing painted woodwork, polished veneers and pierced

Fig. IV. A lyre end "moving library." An unusually graceful example of a useful piece of furniture. *Blairman.*



brasswork. The main carcase work is painted an antique verdigris green, picked out with gilt on the trellis pattern blind frets and on the pilasters. The door frames and the top are veneered with satinwood, the latter cross-banded with tulip wood. Such a technique in unskilled hands could easily become vulgar, but here careful choice of colours and restraint in ornamental motifs, as exemplified by repetition of the trellis fret of the woodwork in the brass piercing of the gallery and door panels, combine to form a harmonious whole. Brass trellis was commonly used instead of glass for enclosing bookcases of all types.

Bookshelves during Regency times were incorporated in many different pieces of furniture. A combination which found considerable favour was a two-door cupboard with or without secretaire drawer above, or alternatively a side table, both of which were provided with a stepped back superstructure consisting of one or more bookshelves, enclosed by brass fretwork. A rosewood table of this type, 3 ft. 10 in. long by 3 ft. 3 in. over the superstructure, is featured in Fig. III. This piece, in its outline, owes much to French taste, but it is English made and, like many of the pieces designed some fifty years earlier by Chippendale, it combines French form quite happily with Gothic detail, in this instance executed in the popular pierced brasswork. Judging by the general quality and the details of the fretted brass gallery and panels and the carved "frill" and ring turnings on the legs, it was probably made about 1810 by John McLean or McLane of 58 Marylebone Street, who specialised in "Elegant Parisian Furniture." Several other rosewood pieces with similar characteristics have survived, including a secretaire by McLane, now in the Victoria and Albert Museum.

Open bookshelves consisting of tiers of receding shelves, sometimes with a drawer, a low cupboard or compartment enclosed by a flap in the base, appear to have been introduced towards the end of the XVIIIth century. When fitted with castors, they were known as "moving libraries." A variant of this type, made during the Regency and much sought to-day, are the "moving libraries" which have centre partitions dividing them in depth, so that books face both ways. An unusually elegant example of this type, in rosewood inlaid with brass, pierced brass gallery to tray top, lyre ends and reeded claws, is shown in Fig. IV. This example, which is only 1 ft. 8 in. wide by 3 ft. 0½ in. high, is much lighter and more feminine in appeal than the majority of such pieces. Usually they were made with solid ends and sometimes with the lowest shelf at table height. Presumably they were intended for use in proximity to a favourite fireside armchair, which is where those fortunate enough to own them now, still, in most instances, keep them.

It is interesting to examine prices early in the XIXth century. For a simple, single-sided moving library 2 ft. 0 in. wide by 3 ft. 3 in. high, with three fixed shelves and stump feet, a cabinet maker was paid 8s. 6d. for labour. We are told that "If the ends are made 1 ft. 8 in. wide and the back put up the middle to form a double front," 4s. 10d. is to be added, and, "If the back is brought through the middle of the top, and to stand up, when a tray top, extra 6d." For a

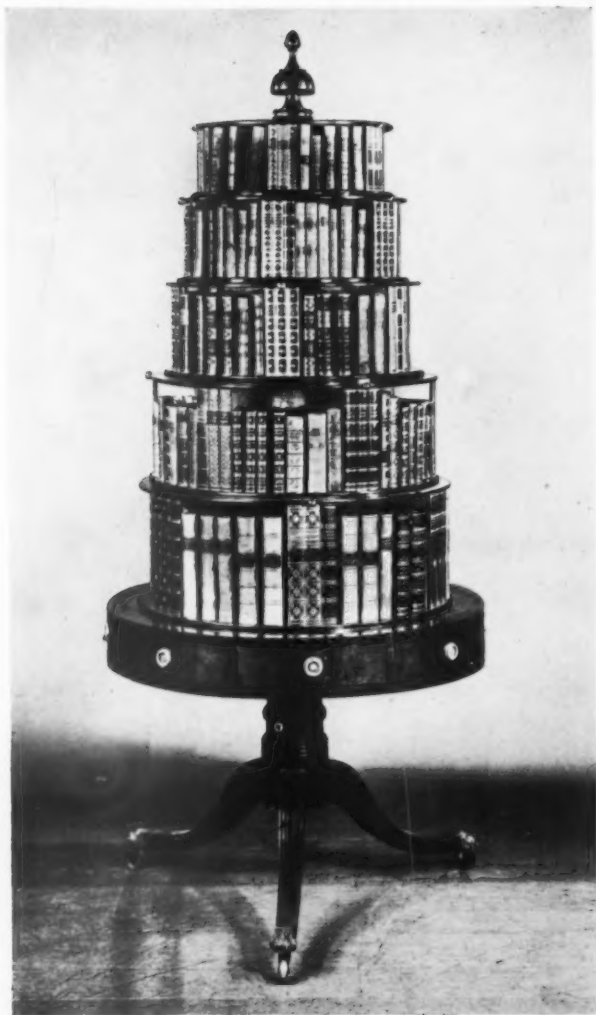


Fig. V. A revolving bookstand on table, a fashionable novelty of the Regency. This fine specimen carries on the Sheraton tradition of design. *M. Harris.*



Fig. VI. A revolving bookcase in the Regency fashion and with an unusual form of locking guard rail. *Blairman.*

double-fronted "moving library" 5d. extra was added for each extra inch of width. For a fine quality veneered specimen, containing shaped work of the type illustrated, there would have been many extras, all of which have been recorded, such as shaping and reeding claws, shaping, veneering and inlaying lyre ends and shelf edges, medallions to lyre scrolls, etc., but if all these were added on, the cost for labour in 1810 would still have been under 40s.

Another type of bookcase, which even more easily presented your choice of book, and which appears to have been a Regency innovation, was the revolving circular bookstand, built up in receding tiers, like a wedding cake, and sometimes mounted on a drum-shaped cupboard and at other times on a table. This type of bookstand, in its turn, fathered a clumsy child, the Victorian square revolving bookstand. Actually Benjamin Crosby's patent of 1808 covered revolving bookcases "circular, square or any convenient shape," but the Regency preference seems to have been the circular, with considerable variations of detail, as Figs. V and VI show.

Fig. V, of mahogany, continues the Sheraton tradition and measures 6 ft. 6 in. over the finial, with table diameter of 2 ft. 9 in. The principle involved is derived from the Georgian dumb-waiter. Ackermann's Repository for March 1810 illustrated an example with an urn finial, and, describ-

ing the mechanics, says "... each shelf is furnished with a corresponding shelf at a distance above it, and the two shelves thus situated are moved horizontally about an upright centre which passes through the whole machine." The two shelves are connected by standards which, in Fig. V, as in most others, are masked by dummy book fronts. Ackermann also draws attention to the convenience of being able to move a bookcase about in a room or from one room to another, and how the revolving action makes possible easy access to a number of books in a recess or corner. Each tier of books may be revolved separately in these stands, the bottom shelf of a tier being provided with insert rollers for this purpose. The stand shown in Fig. V has brass knobs on each tier to actuate the revolving action, and one of the four drawers in the table is fitted for writing, with a swing out compartment for ink, etc., alongside.

The rosewood revolving bookcase, Fig. VI, is essentially Regency in design and contains an unusual and ingenious arrangement in its brass locking rails: instead of dummy book-ends to mask the segmental divisions which connect the top and bottom shelves of each separate revolving tier, it has pilasters, panelled with brass beads. These unlock to release the guard rails. The flutes of the column are gilded, as are also the brass bun feet and the pierced gallery.

FRENCH PAINTERS

VIII—CLAUDE MONET

BY ERIC NEWTON

THE word "Impressionism" conjures up in the mind's eye a series of landscapes—trees and meadows, gardens and cottages, basking in sunshine or else misty and vague in haze or twilight. Judging from the pictures themselves one would guess that the Impressionists were inspired, above all, by a deep affection for the French countryside, and that no school of painters had ever been so little dependent on the life of the city. Yet if there was one single influence that nourished Impressionism and gave it the cohesion that distinguishes a series of experiments from a confident and unified movement that influence was the city of Paris. Without Paris there would doubtless have been Impressionists but there would never have been Impressionism. For Paris, in the second half of the XIXth century, was the great clearing-house of artistic theories and creeds. It was here, in the cafés and studios, that the vital meetings and the still more vital unrecorded conversations took place. Paris provided the seed-bed from which the artistic gardens of France, and eventually of the whole of northern Europe, were supplied and replenished.

This is a fact worth noting. Before the middle of the century the great figures of French painting had been far more independent of Paris. Delacroix had been a cosmopolitan, Courbet's loyalty to Ornans had never weakened. And in the century's last years, Cézanne returned to his birthplace near Aix and van Gogh did not discover himself



Fig. I. Honfleur Harbour The Lefevre Gallery.

until he discovered Arles. But Impressionism, as an idea, owed its birth not to the inspiration of a man but of a city.

It is not surprising, therefore, that we think of the Impressionist painters as a solid group without a leader. Each member of the school worshipped at the same shrine



Fig. II. Vetheuil.
Wildenstein



Fig. III. *Soleil Couchant*.
Etretat.
Arthur Tooth & Sons.

and subscribed to the same creed, but each evolved his own variation of the ritual. And yet, to the questions "Which of them was most faithful to the creed? Which of the group are we to choose as most representative of the Impressionist point of view?", the answer must be "Monet."

Claude Oscar Monet was born in Paris in 1841, but his youth was spent in Le Havre, where his father owned a grocery store. By the time he was fifteen he had already proved that he had talent, though there was certainly no prophecy in his early sketches of the kind of artist he was to become in his later years. His youthful drawings were, in fact, caricatures of his schoolmasters and of local characters in Le Havre. So proficient did he become that he was able to add appreciably to his pocket-money and to display his drawings in the window of the local picture-framer, where they attracted a certain amount of attention, rather because of his gift for exaggerated likeness than because of their quality as drawings.

In the same window were displayed certain modest little seascapes by an artist whose name, Monet discovered, was Boudin, and which, he later confessed, inspired him with an intense aversion. Boudin, with some difficulty, got to know the young caricaturist, and eventually persuaded him to join him on his sketching expeditions. This was the beginning of the Monet we know. In his own words: "My eyes were finally opened and I really understood nature: and I learned at the same time to love it."

Perhaps it is significant that even at the age of seventeen Monet mentions understanding and love in that order. The spirit of the age was beginning to show itself. The seeing eye was the organ to cultivate. The understanding mind must grapple, if necessary, with the thing seen. Love could follow, but love was never the key word. As for the process by which the seeing eye was to be cultivated, Boudin had his own ideas about that, and young Monet absorbed them and never forgot them. "I really understood nature" might be his epitaph on himself, though for him, as for all the Impressionists, the word "nature" had a rather special meaning. For Monet, in particular, it meant "those aspects of nature which the eye alone can grasp." Boudin's philosophy was stated simply in his own words: "Everything that

is painted directly on the spot has a strength, a power, a vividness of touch that one doesn't find again in the studio. One should be stubborn in retaining one's first impression, which is the good one. It is not the part which should strike one in a picture but the whole." Those words, formulated in the early 'sixties, could have been used as an explanatory foreword to the first Impressionist Group exhibition of 1874. Certainly they acted as a signpost to Monet throughout his career.

That career began early but developed slowly. Monet's first decisive step was a journey to Paris in 1858, at the age of seventeen, and a meeting there with Camille Pissarro, eleven years his senior, whom Monet recognised at once as the kind of painter from whom he could learn. Pissarro had arrived in Paris from the Danish West Indies three years earlier, but he could already say that he was Corot's pupil and had met other members of the Barbizon School. The two men were destined to follow roughly parallel careers, but for Monet a two years' interruption, caused by service in the army in Algiers, postponed until 1862 his serious entry into the world of painting. After a brief visit to Le Havre, where his old friend Boudin introduced him to Jongkind, he began to study at Gleyre's studio in Paris, where, among his fellow students, he found Renoir, Sisley and Bazille. It was not an inspiring atmosphere that the young artist breathed there, but Gleyre did at least convince his pupils that the practice of painting demanded hard work and continuous application. The master provided the three young men with no formula, but turned them into industrious apprentices, ready, when the Impressionist creed was evolved, to put it into practice with admirable thoroughness.

Nothing could be less eventful than the story of Monet's early career. It is the usual story of hard work in company with other members of his own circle, financial difficulties, initial hostility from the critics, a gradual evolution of style and an even more gradual emergence into the full freedom of the Impressionist palette. In 1864 he was painting with Bazille, Boudin and Jongkind in Honfleur; in 1865 he first exhibited at the Salon; in 1866 he met Manet; in 1868 he and Renoir painted together; in 1871, during the siege of Paris, he and Pissarro visited London, where they first came

Fig. IV. Mauvais Temps,
Mars, Pourville.
Redfern Gallery.



into contact with the atmospheric paintings of Turner, and found in them a new stimulus for their interest in light and in the specific conditions under which the appearance of solid objects was affected by light; in 1873 he was painting from a boat on the river at Argenteuil, and later, meeting his friends at the Nouvelle Athenes café in Paris, where the discussions took place that were to result in the first Impressionist exhibition the following year in the Boulevard des Capucines.

It was a decisive year in the history of the movement, Pissarro, Monet, Renoir, and Sisley formed a compact group of landscape artists. Cézanne, Degas, and Berthe Morisot also exhibited. Monet's "Impression: Soleil Levant" provided the work that gave the movement and the exhibition its title. It was the first of a long series of such exhibitions, and it showed Monet, at the age of thirty-three, on the threshold of his most adventurous period, though he was not yet mature. It was at this period, when the rest of the group were working with a firm conviction of their aims as painters, that Monet began to evolve the method by which those aims could be logically pursued—namely, the method of painting "in series." If the painter's purpose is to depict not the object itself but its appearance under certain conditions, and if those conditions are constantly changing as the light or the density of the atmosphere changes, then, inevitably, the same object or group of objects would produce a different picture at every hour of the day.

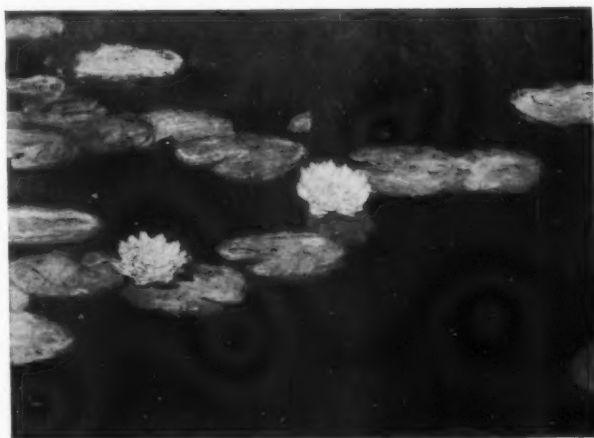


Fig. V. Nymphéas. Gimpel Fils.

At any other period in the history of painting such a theory would have seemed absurdly documentary, for it rejects everything but the ephemeral. It rejects both the classic emphasis on structure and composition and the romantic emphasis on emotion, though it must be admitted that none of the Impressionists succeeded in their self-imposed task of identifying themselves with the camera, which by its very nature confines its attentions to the ephemeral. Composition, structure and emotion insisted on being served, and in Camille Pissarro there were even evidences of human sympathy. But in so far as a human being is capable of becoming a camera, Monet did so. And his paintings "in series" are evidence of the seriousness with which he attempted to carry out his programme.

From 1874 onwards these successive "impressions" of the same object under different conditions recurred, beginning with the "Haystack" series, then the "Poplars," then "Rouen Cathedral," and (1876 and 1877) the "Gare St. Lazare." Finally, towards the end of his life, a Venetian series and the famous "Nymphéas" on which he was engaged at intervals during his last years. In each one of them the subject-matter itself is reduced to a minimum and the effect of light and colour heightened and intensified to a remarkable degree. Rouen Cathedral seems to crumble under a bombardment of coloured light. There is no doubt that in carrying out his brave programme Monet's only concern was with chromatic truth. It was a kind of truth that had never been discovered before, and which, to the untrained eyes of the public of the seventies of the last century was unrecognisable as truth. But only a man of complete honesty, with an eye of extraordinary sensitivity, could have made the discovery. Monet, more than any other Impressionist, has opened our eyes to a set of facts, even though in many instances he exaggerates them. Yet, now that we accept his statements without question, they still have for us an apocalyptic or visionary quality. We know that he admired Turner, and that at the end of his life his pictures of Venice and of his beloved water-lilies tend to dissolve themselves in the same kind of solvent light that we associate with the later works of Turner. But the two men achieved similar results for different reasons: they reached the same kind of destination from opposite directions. Cézanne is reported to have said "Monet is only an eye." That could not be said of Turner.

There is a danger in the Impressionist method when it is carried to the length to which Monet sometimes carried it.

Fig. VI. Bassin de Nymphéas à Giverny.

Jacques O'Hana, Ltd.



It is the danger of being too completely at the mercy of nature. It has sometimes been said that Monet, for all his vision, is lacking in taste. That is merely another way of saying that nature herself is often guilty of lapses into bad taste. In Monet's pictures it happens rarely in his middle period, but it does happen in some of the Venetian sunsets and the later "Nymphéas," that a colour-scheme of curious obviousness or even of sheer vulgarity has been brilliantly seized and transferred to canvas by this most honest of artists. It is a forgivable fault because it is an understandable one. Neither Pissarro nor Renoir were ever guilty of it, while the milder Sisley had neither the courage nor the blind faith to run into chromatic danger.

Recognition came to Monet slowly. He had moments of extreme poverty and he passed through many years of financial difficulty from which he was more than once rescued by his friend Manet. In the late 'seventies, when he was painting at Argenteuil, there was a period when the whole of the Impressionist school was accused of political heresy and treated with suspicion. But throughout his life he had loyal supporters, among whom was the dealer Durand-Ruel, whom he first met in London, in 1871, and who continuously bought and exhibited his paintings in Paris and showed them in 1886 in New York. He died at the age of eighty-four in 1925, having outlived all the contemporaries at whose side he had worked and fought for recognition.

From the very beginning of his career in Gleyre's studio in Paris Monet was the most consistent and the most tenacious of the Impressionists. He knew exactly what he wanted to achieve, and he developed his own technical procedures steadily throughout his life. For precision of eye and hand, Monet leaves his contemporaries far behind. The free brush-stroke is crisper, its scale in relation to the whole expanse of the canvas is more carefully considered. Pissarro is more human, Renoir warmer and more imaginative, Sisley solidier, but in registering the vibration of light Monet can out-paint them all. It is that sense of vibration, of continuous movement, that distinguishes him from his contemporaries, and makes one feel, in front of his best work, that air, light, clouds and foliage have been fused, by some sudden feat of the eye, into a complete unity.

LIST OF PAINTINGS BY MONET

used to illustrate this article

<p>Honfleur Harbour Fig. I. 28 × 21½ in. <i>The Lefevre Gallery, 30, Bruton Street, W.1.</i></p>	<p>1869.</p>	<p>Mauvais Temps, Mars, Pourville Fig. IV. 39½ × 25½ in. <i>The Redfern Gallery, 20, Cork Street, W.1.</i></p>	<p>1896.</p>
<p>Vetheuil Fig. II. 25½ × 31½ in. <i>Wildenstein</i></p>	<p>1880.</p>	<p>Nymphéas Fig. V. 28½ × 39½ in. <i>Messrs. Gimpel Fils, 50, South Molton Street, W.1.</i></p>	<p>c. 1900</p>
<p>Soleil Couchant, Etretat Fig. III. 23½ × 29 in. <i>Messrs. Arthur Tooth & Sons, 31, Bruton Street, W.1.</i></p>	<p>1883.</p>	<p>Bassin de Nymphéas à Giverny Fig. VI. 58 × 49½ in. <i>Messrs. Jacques O'Hana, Ltd., 9, South Bolton Gardens, S.W.5; Carlos Place, Grosvenor Square, W.1.</i></p>	<p>1906.</p>

Notes from Galleries

Shipping Prints at Park House

THE romantic appeal of ships, the nostalgic appeal of places and the past, the aesthetic appeal of engravings, lithographs, and aquatints from the great period of the early XIXth century; all three come together in an exhibition, "Old Shipping Prints," in Frank Sabin's Gallery at Rutland Gate. More than four hundred prints take us around the world in the days of sail and the first days of steam. The ports show as lovely country places with grass and trees down to the waterside; even New York, with its busy waterway, might be some Dutch landscape work. The fascinating convention of the semi-aerial view shows Weymouth or Constantinople, Falmouth or St. John's, Newfoundland, at once beautiful and topographically exact.

The ships themselves, which form the greater part of the exhibition, are of all types: men-o'-war in battle, clippers, yachts, barges, tall-funnelled early steamers. Most exciting, perhaps, is the splendid coloured aquatint engraving of the *Great Harry* of Tudor times, the first ship of war to carry guns. This fine print was etched by Robert Cruickshank, engraved by R. G. Reeve, and published in 1834 by Ackermann, who gave us so many of these fascinating works. Another collector's treasure is the four lithographs of the fight between the *Shannon* and the *Chesapeake* exactly as issued in 1830 and bound in the original wrappers. This sea battle of 1813 became a favourite subject, and appears half a dozen times in the exhibition.

Along with these rare and impressive prints there are a host of charming but quite inexpensive ones. I noticed a most pleasing little XVIIIth-century coloured line engraving of Chatham, for instance, priced at a modest guinea. Altogether a fascinating exhibition of wide appeal.

Some small Pictures at the Vermont Gallery

The Vermont Gallery in Duke Street, Grosvenor Square, is a haunt of bibliophiles and print collectors in search of rare editions and fine prints. With these, however, they occasionally have a choice special show of drawings, or of small oils and water-colours. One of these exhibitions is showing during December, with a selection of comparatively small but intimate works, catering, as this gallery always does, for the connoisseur.

Namba Roy's Sculpture at the Archer Gallery

We are used in these days to sophisticated European artists affecting to be primitives. It was a refreshing experience to see the genuinely primitive and fundamental folk art of the Jamaican, Namba Roy, at the Archer Gallery. The sincerity, the humanity, the sense of beauty, bespoke the real artist.

A Landscape by Jan van Goyen

One of the excitements of the Dutch Painting Exhibition at Burlington House is the magnificent showing of the landscapes of Jan van Goyen. An opportunity to see a large important work by this master occurs at Norbert Fischman's Gallery, where an important signed canvas is on show. The noble sky, the water, the distant ship-



A view of New York taken from Weahawk. Sabin's Galleries, Park House.

ping and the silhouetted group of fishermen in the foreground boat are shown with van Goyen's characteristic golden, almost monochrome, colouring. The remarkable thing about this painting is the impressive building on the bank. This is architecture on a scale we do not normally associate with van Goyen, but Dr. Max Friedlander, commenting on the work, pointed out its kinship to the important van Goyen illustrated in his book, *Landscape, Portrait, Still Life*, and attributed it to the mature period of the master's work. Mr. Fischman's picture is a very large work, approximately 41 by 52 in., and is in a splendid state of preservation. Van Goyen, as one of the comparatively early Dutch landscape men, is an artist who, of recent years particularly, has come into prominence, for we have grown to understand how daringly he broke new ground with these lovely silver and gold visions of the landscape of Holland, and how much the later men owed to him as a pioneer.

Cover Plate

Although Pieter Casteels was really Flemish, being born in Antwerp in 1684, most of his working life was spent in England during the first half of the XVIIIth century. He came here in 1708 and settled in London or nearby; and he died at Richmond in 1749. When he came, the Hungarian-born artist, James Bogdani, was working for Queen Anne, painting fruit and flower pieces, but also studies of birds and animals, most carefully observed and depicted in landscape settings. Luke Cradock was working in the same vein, which became something of a fashion at that time, though Cradock during his lifetime was not so financially successful as Bogdani or the new arrival from Flanders. Casteels established a reputation for this type of work, and subsequently for engraving or etching plates from his own designs.

The charm of his work—the charm, indeed, of this whole genre—lies in a certain naïveté of the arrangement of birds of many different species animating these conventionalised landscapes. Also from the exact observation of the birds' forms, flight, and plumage. Pieter Casteels was thus not only a delightful artist, but a good ornithologist; and in these days when the exact appearance of birds has become so widely known we must remember that we owe much of the beginnings of that knowledge to the XVIIth- and early XVIIIth-century artists. They were scientific observers as well as the artistic forerunners of Bewick and the great XIXth-century men such as Gould here or Audubon in America.

This picture, which is fully signed and dated, is at present in the possession of John Mitchell at his gallery in Old Burlington Street. It shows the whole quality of Casteels' painting: the liveliness of a crowded composition where birds not at all "of a feather" flock together, from the homely house-martin to the bird of prey whose presence in fact would have dispersed the whole feathered community. But this large oil painting (it is 50 x 40 in.) was planned to show the dozen or so birds for their own sake, possibly as part of the famous set of twelve etchings which Casteels published in 1726.

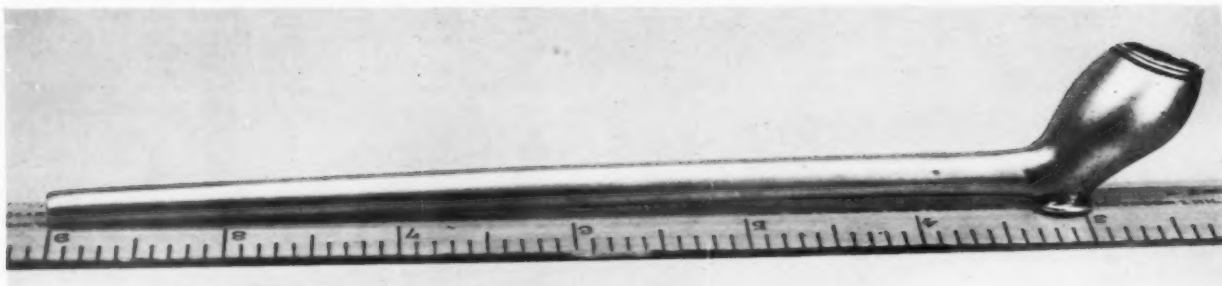


Fig. I. Early XVIIth-century silver tobacco pipe with flat, round heel inscribed I.H.
How (of Edinburgh), Ltd.

ENGLISH SILVER FOR COLLECTORS

BY G. BERNARD HUGHES

THE acquisition of antique silver is among the most fascinating and rewarding of hobbies. Even the smallest collection gives an air of graciousness to its surroundings, but so pleasant is the quest and so wide the range of beautiful specimens to be found in the silversmiths' galleries that a really distinguished collection may be amassed by the discriminating.

Not least among the delights of such a collection is an awareness of the parts they have played in the colourful social history of this country. But fortunate indeed is the collector who can include among his treasures that rarity of Tudor and Stuart days, a silver tobacco pipe: an example is recorded in the archives of the Goldsmiths' Company as early as 1599. The story that Sir Walter Raleigh introduced tobacco into England has no basis in fact. In 1584, the very year in which Raleigh founded the colony of Virginia, Elizabeth I issued a decree, still preserved in the Public Records Office, condemning the use and abuse of tobacco.

It has not previously been noticed that tobacco smoking was well established in England twenty years earlier, for in 1563 the Statute of Labourers laid down that no man or woman might be employed in making clay tobacco pipes without serving a five-year apprenticeship in the craft. The inference may then be drawn that tobacco smoking in England dates from late in the reign of Henry VIII. When

Raleigh was but eighteen years old and employed as a gentleman volunteer in France, tobacco growing was an important crop in England. In the following century references to sets of smoking equipment in silver are not uncommon such as "the silver tobacco pipe, silver stopper, and silver tobacco box" presented to the Coopers' Company in 1696.

In the collection of How (of Edinburgh, Ltd.) is one of those rare tobacco pipes in sterling silver, which although not hall-marked has every characteristic commensurate with early XVIIth-century origin (Fig. I). A well-defined chronology of shapes has been scheduled. Early Stuart pipe makers favoured a thick-stemmed pipe measuring from six to nine inches long, with a very small bowl—they called it a pan—sloping away from the mouthpiece at an angle of forty-five degrees. Beneath the bowl-stem junction was a flat, round heel and the bowl rim might be milled and later reeded. Commander How refers to almost identical pipes in clay excavated from the site where the royalists camped in preparation for the Battle of Newbury in 1643, and suggests that his pipe dates between 1630 and 1660.

Wills and inventories of yeomen and farmers as well as those of the higher classes during the late XVIth-century usually include at least one porringer among their domestic plate. Roger Radcliffe, of Cleveland, for instance, in 1589,



Fig. II. An extremely rare *écuelle* and cover with decoration applied to the bowl, leaving the interior smooth: the cover embossed. Made by James Schruder, London, 1738. 10½ in. dia. S. J. Phillips.



Fig. III. Silver-gilt cup decorated with cut-card work with lid and foot encircled with gadrooning. By David Willaume, London, 1704. 8½ in. high.

The Goldsmiths and Silversmiths Co., Ltd.

left to his eldest daughter "the silver piece that I do commonly eat my pottage in." The records of the Goldsmiths' Company of the same period contain numerous references to porringers, specifying some with covers. Silversmiths were sometimes arraigned before the Court of Wardens for removing the cast ears from porringers after hall-marking and replacing them with ears of base metal.

The majority of porringers consisted of a hand-raised bowl left smoothly plain within and without, and a pair of flat cast ears decorated with pierced pattern soldered to the rim diametrically opposite to each other. Some were given only one ear. Inventories sometimes enter silver porringers with caudle cups and posset cups as adjoining entries, proving them to be of different forms. As they were used for semi-soft pottage the interior was necessarily smooth to enable the bowl to be cleared with the shallow fig-shaped spoon of the period, wide near the rounded end to facilitate the lifting of soft foods rather than liquids. Soft foods were known as spoon-meat until the Cromwellian period.

Such porringers continued to be made in silver until the early Georgian period when the Louis XV style of decoration captured the attention of artists in every craft, including silversmiths. This style, to which the term rococo has been applied, was introduced to Paris in 1724 by Juste-Aurèle Meissonnier, an architect-goldsmith, and Gilles Oppenard. England was soon infected: simplicity was abandoned in favour of riotous extravagance of design assisted by technical improvements in the production of silver plate.

The rococo style was soon enriching even the traditionally plain porringer. An extremely rare *écuelle* and cover (Fig. II) in the collection of S. J. Phillips, demonstrates to perfection the final form of the lidded porringer, a field for embossed and chased decoration on the lid and applied ornament over the smooth outer surface of the bowl. The interior is smooth-surfaced without crevices for the lodgment of food or sweetmeats. This example was made in 1738 by James Schruder, of London, and measures 10½ inches across the bowl.

When, in May 1644, the Lord Mayor of London dined with the Wardens of the Goldsmiths' Company in their



Fig. IV. Baluster-stemmed candlesticks in high-standard silver. They are struck with the London hall-mark, including the letter "a" used only for eight weeks between March and May 1697.

E. T. Biggs & Sons, Ltd., Maidenhead.

Great Chamber, the clerk recorded the ceremony. "About the middle of dinner time the Upper Renter of the Company, attended by the Butler with a cup of canary wine, lemon, and sugar, presented the cup to the Lord Mayor, who, receiving it and holding it in his hand he did then and there drink . . . the cup then went round through both tables." Each diner sipped from the cup which had a napkin tied to one of its handles, and then wiped the rim before passing the cup to his neighbour.

Generally speaking, this type of two-handled cup, known as a loving cup, had a cylindrical bowl tapering slightly to a rounded base with a domical foot and a pair of S-shaped handles. An excellent example in the collection of The Goldsmiths and Silversmiths Company, Limited, is silver-gilt, the bowl base and the domed lid being decorated with cut-card work, and the base, lid rim, and finial gadrooned (Fig. III). This was made in London by David Willaume during 1704.

A pair of William and Mary stemmed candlesticks (Fig. IV) in the collection of Biggs of Maidenhead, record the inauguration of the high-standard hall-mark struck on silver from March, 1697, until 1720. These candlesticks bear the London hall-mark, including the date letter "a," which was in use for only eight weeks, from March to May, 1697.

It had become usual for silversmiths to clip and melt down silver coinage to obtain sterling silver of undoubted quality. An Act of 1697 differentiated between the quality of silver in the coinage and that required for silver plate. Coin continued to be made of sterling silver, but silver of a higher quality, containing less alloy, was made compulsory for plate. New marks were introduced for the high standard metal: these took the form of a seated figure of Britannia and a mark known in heraldry as a "lion's head erased." These marks have continued in use for the small amount of silverwork made in the higher quality metal after the Act of 1697 was repealed in 1720.

In this pair of candlesticks the heavy dominant central motif of the stem is more or less acorn-shaped and rather larger than the swelling above and below. Those above consist of the socket's moulded rim and rounded shoulder, while below is a secondary knob surmounting the uninterrupted curve of the base junction. This flows smoothly into a shallow circular depression in the spreading octagonal base. The vase-shape of the socket with encircling rib is a feature that became fashionable from about 1695. Like most William and Mary, Queen Anne, and early Georgian candlesticks, these specimens were cast in moulds and not hammered from the silver plate.

APOLLO



Fig. V. A set of four candlesticks with shouldered and knopped stem rising from the depression of an octagonal foot. Made of high-standard silver by Augustine Courtauld, London 1713.

Bracher and Sydenham.

Bracher & Sydenham have a set of four Queen Anne candlesticks made in 1713 by the famous Augustine Courtauld, London (Fig. V). These carry the design of high-standard candlesticks still further, and are early examples of the shouldered and knopped stem rising from the depression of an octagonal foot. In a typical specimen of the 1720's the foot would be square.

Tea canisters contained in handsome boxes of ornamental wood or wood covered with some decorative material such as shagreen date from the 1730's. Dean Swift, in *Directions to Servants*, published in 1745 but written ten years earlier, noted "the invention of small chests and trunks with lock and key, wherein to keep the tea and sugar." These were first known as tea-trunks and contained three tea canisters. It soon became fashionable for the box to be fitted with two canisters and a wide-mouthed sugar container—the general term now being tea caddies.

A magnificent tea caddy (Fig. VI) in the



Fig. VI. Tea caddy in dark coloured wood enriched with ivory inlay in a pattern of flowers and foliage enclosed in strengthening borders of silver, and containing a pair of tea canisters and a pierced sugar bucket struck with the London hall-mark for 1770 : maker T.L. Wartski, Ltd.

collection of Wartski, Ltd., is in dark-coloured wood enriched with ivory inlay in a pattern of flowers and foliage enclosed in strengthening borders of silver. The tea canisters, plainly rectangular with smooth sides to fit snugly in their velvet-lined compartments, have finials of flowers in full relief. The pierced sugar bucket, embossed with flowers and foliage, occupies the central compartment and is fitted with a blue glass liner. Canisters and bucket are struck with the London hall-mark for 1770 and the maker's mark T.L.



Fig. VII. A coffee-pot with hand-raised bulbous body and double ogee lid and pineapple finial. Flat chasing ornaments the foot, spout and handle junctions, and each tier of the lid : by William Partis, Newcastle-upon-Tyne, 1749. D. & J. Wellby, Ltd..

ENGLISH SILVER FOR COLLECTORS

In the collection of H.M. the Queen is one of the earliest silver coffee-pots made in England. Struck with the London hall-mark for 1689, it has a high cylindrical body tapered slightly to the top and surmounted by a conical cover. It has a straight tubular spout with a leather-covered handle placed at right-angles. When coffee became a popular drink, coffee-pots with handles at right angles to their spouts were advertised as "right and left" and sold in pairs. This enabled the servant to hold one in each hand for pouring coffee and milk simultaneously, the idea being that by so doing the beverage acquired a finer flavour.

A remarkable silver coffee-pot (Fig. VII) in Wellby's collection has a plainly bulbous body, a fashionable style from about 1740, with a double-ogee lid and pineapple finial, and a spreading moulded foot. The spout is also moulded in the rococo style. Flat chasing ornaments the foot, spout, and handle junction and each tier of the lid. This was made in Newcastle-upon-Tyne by William Partis and bears the hall-mark for 1749. The Company of Goldsmiths' of Newcastle-upon-Tyne was incorporated in 1702 and an assay master installed, although the town had been an important centre of the silversmith's craft from the XIIIth century. The town arms of Newcastle, three castles, two placed above one, were used as a town mark in variously shaped shields. The office closed in 1884.

Queen Anne coffee-pots were more graceful in design. The plain tapering body with shallow moulding encircling the base to lift it above the table level was given a high rounded dome lid, a curved spout, and a handle of ebony or stained boxwood. This was the prevailing style for the next half century, but by the 1720's the lid might be bun-shaped. A beautiful example of this type (Fig. VIII), made in 1733 by H. Herbert, of London, is in the collection of Holmes, Ltd.

Silver standishes have a four-century history which has carried them into elegant English homes. By the opening of the XVIIIth century the fashionable standish consisted of a straight-sided rectangular tray with a deeply recessed platform and rim encircled with plain moulding standing on four simple bullet feet supporting ink-pot and pounce-box flanking either a bell or a shot container for cleaning pen-nibs.

Georgian standish trays, known at the time as standish plates, were shallower and the platform might be sunk with



Fig. VIII. Silver Coffee Pot with plain tapering body and bun-shaped lid : by H. Herbert, London, 1733. 9½ in. high. Holmes, Ltd.

circular depressions reaching just short of the table surface. Into these were fitted the ink-pot and pounce-box. The narrow ends of the tray might be bowed and the rims strengthened with plain cushion, gadrooned or reeded moulding. Feet were usually of the low scroll type. This constituted the conventional standish tray until the 1740's when rims began to be strengthened with wide rococo moulding such as the example (Fig. IX) in the collection of Percy Webster.

Fig. IX. Standish Tray with ink pot, pounce box, and taper stick bearing the London hall-mark 1751, and a handbell 1766. Percy Webster.



THE NEW JACQUES O'HANA GALLERIES



THE ENTRANCE SIDE, MAIN GALLERY

NOT the least exciting aspect of the art life of London is the wealth of our galleries belonging to discriminating private dealers. Not even Paris nor New York can boast better facilities for exhibitions and one-man shows; nor *entrepreneurs* of greater enterprise and flair. The addition of one more of these galleries, and one of singular spaciousness and beauty, becomes news of importance, for any such addition makes London more than ever a Mecca for art lovers and buyers.

Jacques O'Hana has long been known for the fineness of the works of the French masters in particular which he introduces, and his headquarters at Hugh Lane's old house in Bolton Gardens has been a famous house of call for connoisseurs. He has also been operating in the cramped conditions of a small gallery in Brook Street, while he sought better premises. These recently materialised in the find of a most fascinating building at Carlos Place, just a step away from the south side of Grosvenor Square. It had been an aristocratic private badminton court, until his imaginative eye saw its wonderful possibilities as an art gallery. So architects, builders and decorators got busy under his ægis, and the result is surely one of the most lovely galleries in the world. The opening one evening recently was an event as gay as the galleries themselves were beautiful.

The façade on Carlos Place is itself intriguing: a severe red-brick building broken by the tall archway over the narrow door and the two small windows, each only large enough to show one picture. There is at once the note of elegance and discretion, almost of privacy, which we associate with the most exclusive of the Paris Galleries. Indeed, the doorway, with its metal grid and frosted glass, has this same aristocratic Parisian air.

Inside we step straight on to the low balcony from which a shallow flight of steps on either side curve down to the first gallery. The padded grey velvet of the balustrading is typical of an elegance which characterises everything: the

carpeting, the lighting, even the heating from a radiator high on the wall. At the opening this gallery was devoted to a fascinating show of the race-course pictures of Raoul Dufy, which seemed entirely right in that setting.

Beyond this, and a small intermediate room, comes the delightful surprise of a pillared open-air gallery, like the peristyle of a Roman villa. November in London is not the time to appreciate fully such an architectural asset to an art gallery; but one looks forward to the immense possibilities of this garden room between the rooms. As a setting for sculpture it will be superb.

So to the main gallery: a place of beauty at once spacious and intimate. Again one approaches from a low balcony just inside the door, down steps on either side. The tessellated marble floor, the subdued lighting of the walls, the magnificence of the heavy wooden ceiling, the charm of some subdued faint blue lighting which illuminates the two tiny corner rooms on the far side and shows through their open arches. Not the least important thing about this whole building, when we remember its new purpose as galleries for the exhibition of pictures, is the unbroken areas of wall space. The lighting in the two galleries comes from above; and, of course, the lighting of the open inner court is the natural daylight.

The main gallery at the opening was devoted to a showing of the great French Impressionists in whose work Mr. O'Hana specialises. A number of Rouault paintings ran along the far wall; one of the most important of Renoir's nudes was on an easel, a great Renoir portrait hung just below the balcony, two of the famous profile portraits of the ladies of Paris which Toulouse-Lautrec did for one of the cafés were at the left. One can rely, however, on these galleries being alive with fine and important pictures. At the moment one's concern with them is as a fascinating work of architectural art delightfully converted to this new purpose.

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Raoul Dufy, gay, insouciant, decorative, turned in the mid-twenties to depicting race-course scenes in his own inimitable style. The collection of M. Paul Petrides initiates the one-man shows at the O'Hana Gallery.

French Masters of the XIXth and XXth centuries have always been a speciality of Jacques O'Hana, and the main gallery is devoted to a choice number of works of the very highest importance.



LOOKING INTO
THE MAIN
GALLERY



THE LIBRARY SHELF



CHRISTMAS, 1952

HISTORY THROUGH A SIDE WINDOW

BY GLADYS SCOTT THOMSON

AMID the controversies between the instructed and no less the uninstructed as to how history should be taught, one topic frequently comes uppermost. To what extent, it is asked, should pictorial art be allowed to reinforce the written word. There are some of the opinion it should not be allowed to do so at all. The arguments on both sides are familiar enough. The correct answer would appear to be that whatsoever serves to convey, to the eye of the beholder, a specific truth, great or little, must be of value. Pictorial methods of conveying such truth take many different forms. Among them is the art, gentle or otherwise, of satire. A master in that art, writing his autobiography, laid down that the genuine caricaturist must combine a sense of character with such a gift of humour as will enable him to rise above mere perception of idiosyncrasy or foible and translate into terms of comedy the psychology of his subject. No one who thinks of the long line of figures which appeared in *Vanity Fair* under the signature of "Spy" will be prepared to deny that Leslie Ward fulfilled the requirement that he had postulated. He dealt with solitary figures. A century earlier Hogarth and his companions had castigated the follies, and worse than follies, the vices, of the age, through the medium of caricature, the scenes thus depicted striking sharply upon the senses as no pamphlet or discourse could do.

There came the political cartoon. The genius of Tenniel, discovered in the serried line of *Punch* which rested on the library shelves in the days when there was room for them, informed many a child, and many an adult, too, of the personalities of the great, as did no likeness in painting. Before Tenniel came John Doyle, who signed himself H. B. For him satire was neither bitter nor savage, as Hogarth's had been. Genteel, was Thackeray's adjective for him. It was with both kindness and humour, as well as the insight that Ward showed was so necessary, that, to take a sentence from the introduction to a collection of his cartoons which have just appeared,¹ he looked through a side window at high political life.

Dr. G. M. Trevelyan has revealed in a letter to a weekly review that whereas the wish to reproduce some of Doyle's cartoons with historical notes originated with himself, it was the late Mr. Alan Bott, of the Avalon Press, who suggested that the subjects chosen should be confined within the seven years during which William IV was king. To many people that monarch is known vaguely as the rather dull uncle of Queen Victoria, who did not get on with his sister-in-law, but was very kind to the niece who would one day succeed him. He was not, however, without advantages. His very dullness was of service to the monarchy in that he followed a brother whose dubious character has inspired more than one historian to proclaim that had William been such as George,

that much threatened institution, the British monarchy, would this time have infallibly met its end. He was, too, a sailor king, a sure passport to the hearts of his people, both men and women. And of course for the Rugby schoolboys he was "Billy the king who bated the tax on beer." Here he is on his accession, the Rising Sun of the first cartoon of this delightful series, round headed, fat cheeked, and cocking a most intriguing eye at his worshipper, Henry Brougham.

That first cartoon strikes the keynote for the entire series. Brougham worships because he believes the new reign will

give a chance to the movement for Parliamentary Reform, the project of which he was the great popular chief. For those who are not specialists on the period it is indeed well to be reminded that the seven years during which William was king were of some importance in the history of the country, since they covered what Dr. Trevelyan succinctly calls a great period of domestic legislation. Such legislation is apt to strike the general reader as dull and lacking in colour, though doubtless meritorious. The great Bill of 1832 may be recognised as a supreme achievement



Susannah and the Elders.

while its intricacies are fought shy of. But its story springs into life as we study the sixty-two cartoons so admirably reproduced in collotype, and enriched by an introduction and explanatory notes, in which, as ever, Dr. Trevelyan distils from his vast store of knowledge and power of historical penetration information couched in most deceptively simple sentences. It is no small part of the effectiveness of John Doyle's presentation that he is always aware, and therefore causes those who look at his cartoons to be aware, that the figures he portrays with such a kindly nuance of malice are not merely lay figures to whom political labels are attached but men who in actual fact lived and moved and had their being, including their own little peculiarities and idiosyncrasies. It is a very human Cabinet indeed who are thrown into perturbation by the arrival of the Prime Minister, Lord Melbourne, all in a flurry, announcing by way of that favourite device, a balloon issuing from his mouth: "We are all out!—regularly kicked out." Brougham is the politician who worships the rising sun. He is also the Brougham who, wearing his famous check trousers, later to be used by Dicky Doyle on the front cover of *Punch*, lies with his head on the ample lap of Lady Holland. The spelling of the title of this cartoon—Sampson and Delilah—is, writes Dr. Trevelyan, "H.B.'s not mine." This Brougham is very much alive. So is the devoted son behind the politician, who, seated before the fire, cup of tea in his hand and cat at his feet, is talking across the table to the mother he adored.

It is a further merit of this cartoonist that, looking from his side window, he perceives not only individual figures, but that they are part of something much bigger than themselves. These politicians belong to an England of which the represen-

tative figure is "a stout figure in the conventional top hat," John Bull himself, in the last resort the master of these aristocratic statesmen, who keeps the balance in the political seesaw and tells Lord John Russell, shortly and decisively, when that statesman tries to steal his ten pound apples, that: "It's no go." The Jack in Office picture is a reminder that this was the England in which Landseer was painting his dogs and his deer and modelling his lions. It was the England, too, of Cowper and, accordingly, William the king, in the character of John Gilpin, shouts and protests, as his runaway old Grey mare carries him off.

The seven years come to an end. The throne passes to an eighteen-year-old girl. Here, in the last and what for many will be, the most enchanting picture of all, is Susannah and the Elders. Of the three mounted figures that on the left is Melbourne, handsome and portly, no longer the young William Lamb who had failed either to train or to control his own young wife, but the Melbourne of late middle age who was to prove such a wise counsellor to another young woman. Palmerston on the right talks suavely and easily to his sovereign, with whom presently his relations would be considerably less cordial. Between them rides the young Victoria. She looks neither to the right nor to the left but straight before her. It is a round almost childish face with the small but firm mouth and the primly parted hair, surmounted by a mushroom hat with floating veil that somehow looks oddly familiar to those who remember later pictures of an elderly lady. To a generation that Doyle never knew it is the face of the great queen that was to be. Who shall say after looking through this enchanting volume, and remembering other cartoonists whose drawings told so much of personalities and current affairs, that this is not one method of teaching history.

¹ G. M. Trevelyan, *The Seven Years of William IV. A Reign Cartooned by John Doyle*. Avalon Press and William Heinemann, Ltd., 1952. 2 gns.

NONSENSE !

FOR the author of this book,¹ nonsense is no laughing matter. She will stand none of it from her readers. If she catches them smiling she is as liable to rap them over the knuckles with one of Empson's *Types of Ambiguity* as to throw a chunk of Aquinas at their heads. Ayer and Maritain also provide her with missiles. And she will give you a hundred lines of Whitehead as soon as look at you.

Lear and Carroll are Dr. Sewell's main subjects. She does not go much farther back—not so far back, for example, as Brian Melbank's *Jack-a-Nail*, which in 1583 was regarded as pure nonsense: "It was a halt king and a blind queen, and they got a lame son, and he would go to the nine ends of the world to seek his fortune, and when he was there he was there. He met with a pilgrim: 'God give you even, which is the way to Pocklington?'—'A pokeful of plums.' He climbed up a thistle-tree and cut down a hazel-twig, and broke his head till it was whole. And when he came home he was as wise as a woodcock."

Two hundred years later we had Foote's rigmorole: "So she went into the garden to cut a cabbage-leaf to make an apple-pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. 'What! no soap?' . . ."

Lear was still to come and Carroll to follow. Their nonsense had some method in it. What method, which meaning, Dr. Sewell is at pains to discover. She brings our Lords of Unreason to book, and schizophrenia figures in the mildest of the charges she frames against them. She sentences them to become theses for literary criticism, than which no worse fate could befall an author.

"The Influence of Lewis Carroll on James Joyce"—we have had something like that already, but it was restricted to the obvious Jabberwockiness. Much more than that will be expected of students in future. "The Influence of Lear on Kafka"—that is something we must brace ourselves to face.

It must be conceded that Dr. Sewell does not drag in Freud. We could not bear to have it reiterated that Lewis Carroll's peculiar anxieties and impulses were symbolised by the sadism and cannibalism of the children in his books, and that Lear was also an angel satyr. But she goes far and deep in her analysis—much farther and deeper than is comfortable for the uninstructed reader.

If it is inferred that I think her book is all stuff and nonsense (the stuff is entirely her own), I must plead that, like *Jack-a-Nail*, I have been taken to the nine ends of the world and come home as wise as a woodcock.

DANIEL GEORGE.

¹ *The Field of Nonsense*: Elizabeth Sewell (Chatto & Windus, 15s.).

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RUMOUR AND REFLECTION. BERNARD BERENSON. Constable. 30s.

Reviewed by F. M. Godfrey

The latest book from the pen of Mr. Bernard Berenson is not a contribution to the criticism of art. It is the third in a series of autobiographical books which the distinguished critic wrote during the years of involuntary leisure, when he, an American citizen and lifelong resident of Florence, had to go into hiding in the villa of a friendly diplomat (1941-44). A growing sense of isolation, which is the fate of the "enemy-alien" in a warring country, had closed around him, who was and still is the greatest European authority on the art of the Italian Renaissance and an incomparable and understanding friend of the Italian people, "the so deeply humanized majority of the Italians." *Rumour and Reflection* are the daily thoughts and observations of this youthful and astute octogenarian on a vast multitude of subjects, ranging from local gossip to the profoundest utterance of political and philosophical wisdom, or the stimulating reactions upon great literature, fruit of his "ravenously curiosity," his voracious appetite for reading on a world-wide scale.

For readers of APOLLO, Mr. Berenson's scattered remarks bearing upon the visual arts will be of particular interest. There are several asides upon the art of to-day, one of which refutes the error that the art of a people is "the transcript of its workaday actuality." For him art is based upon the "wishes, dreams, aspirations" of a people and not upon its so rarely edifying presence. Modern art is interpreted as the result of a growing boredom with our civilisation, with the traditional forms of representation in art, so that we "crave instead for the confused, the enigmatical, the ugly, the absurd, the puzzling." To corroborate this view, Mr. Berenson reminds us that the reality of Greek life was much less "liveable" than is ours. Hence the

Greeks created an imaginary world of perfect shapes and apolline clarity which stood in no obvious relation to their actuality—a view that has its origin in Nietzsche's epoch-making essay on the Birth of Tragedy.

Mr. Berenson's approach to art is, according to his self-revelation, "psychological and empirical, based on the concrete and the specific." He professes to be torn between art and science, analysis and presentation.

Of abstract art he is decidedly no friend, because of its "disparity between shape and substance." Geometrical design and insubstantial pattern he abhors, though he gives his blessing to the American skyscraper because it has a semblance of weight and support. Mr. Berenson uses his immense authority in art-matters to voice a number of his pet ideas. He suggests an exchange of masterpieces among the great Italian museums, for "you can have such a thing as too many Botticellis or Bellinis in one museum." Such an exchange is a propitious idea, though something might be said for studying each school in its spiritual atmosphere and architectural surrounding. Siena is certainly a case in point, where you can be overfed by the abundance of local paintings, while few Siennese masterpieces are to be found in other Italian Galleries.

The other surprise which Mr. Berenson has in store for us is his view on rebuilding the past. As he had to witness the destruction of Ponte Trinita at Florence, perhaps the greatest single loss that Italian art has suffered during the war, Mr. Berenson feels very strongly that the churches, bridges, palaces of the Renaissance which have been measured and photographed, should be rebuilt in the exact likeness of their original structure. Only the flamboyantly Gothic or Rococo buildings could not be restored because our mechanised stone-cutters could not "breathe life" into the delicate plant and animal-forms. As to Monte Cassino, Mr. Berenson simply suggests to replace it by a copy of Old St. Peter's.

ENGLISH TRAVELLERS ABROAD 1604-1667. By JOHN WALTER STOYE. Cape, 30s.

This book is described as a travel book for historians and a piece of history for travellers. It is the latter rather more than the former.

In reviewing the influence of XVIIth-century travellers on English society and politics, Mr. Stoye has attempted a task demanding much research and offering an unlimited field of investigation. He has a good sense of relevant and interesting detail and does not over-weary the reader with obtrusion of his scholarship for the sole purpose of inviting admiration.

Among the many influences conveyed by travellers from abroad those on art were possibly the most tangible and lasting. Not only were works of art brought from Italy, Spain and other countries of Europe for private collections and for exhibition purposes, but Continental thought and style were introduced in a number of different ways. Boswell, for instance, maintained contact with Dutch antiquaries; Richard Browne with Parisian booksellers and binders; while residence in Italy was an accepted method of instilling the classical tradition in students of architecture.

Travel in the XVIIth century was a fashion, a means of education, and a sign of social superiority. The Grand Tour bore no resemblance to the degenerated skid of the modern tourist, who considers he is well finished if he has touched down at the principal capitals during the course of a week or two. In the absence of under-water fishing, coach tours, water ski-ing, and the more compelling promise of a series of good meals, the traveller of old made his tour a cultural and aesthetic mission not to be undertaken lightly. And if purchase of original paintings and works of art was usually beyond his means, the effects of his observations, like mushrooms, sprang up in different places and in different spheres to influence and mould the society to which he returned.

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VICTORIAN FURNITURE. By F. GORDON ROE. (Phoenix House. 21s. net.)

Heaven forbid that, with the promised popularity of Victoriana, we shall be expected to stand back and admire some unlovely hall-stand or music-stool of bamboo with tiled or lacquered inlays, or like the *papier mâché* furniture with legs of fearful curves, or to spend the night on a brass-knobbed iron bedstead. Mr. F. Gordon Roe in his choice of illustration for his *Victorian Furniture* (Phoenix House, 21s. net) prepares us for the worst, but fortunately the author's text is a lively and diverting story of the furniture, ornaments and furnishing needs of the pompous and bewhiskered businessman, of his matron and of others besides, in the long Victorian period. Even Mr. Roe seems to have been almost overcome by the dreariness of his subject; he writes of "that pallid, yellowish kind (green) vaguely suggestive of underdone pastry," of "those apoplectic semi-spaniels of stiff demeanour." But the Victorian was not wholly an era of drab durability, and the author relates the purpose of the Kernoozers' Club. He says "as properly understood 'kernoozing' is an almost indefinable form of appreciation and genuine sympathy for the human aspects of both study and collecting, not merely practical knowledge and experience, but an almost instinctive feeling for the habits and life of the past." Possibly the habits and life of their present provided encouragement.

GOLDSMITHS AND SILVERSMITH'S TECHNICAL HANDBOOK. By STATON ABBEY. (Technical Press. 16s. net.)

Collectors of works of art in the precious metals will find quite a lot to interest them in this book.

Mr. Staton Abbey has completely revised and re-written the late George E. Gee's book, which has been the standard work for the past seventy years, and takes his readers through the various processes of melting and alloying gold and silver, spinning, wire drawing, annealing, quenching and pickling and all the rest that goes on to complete the article which comes to temporary rest in the stores and shops. The book is intended for the apprentice, the student and the experienced craftsman, but the very nature of the subject will attract the collector.

The author reminds or informs the reader, as the case may be, that the word "sterling" originates, some say, from the sterling on Saxon coins, from Norman coins bearing a star or from the annual Easter trial of coins, but he favours the derivation given by Stow in 1603, that planners or a working party from Eastern Germany were invited by Henry II to this country to improve the currency, and they did their work well.

EUROPEAN CERAMIC ART. By W. B. HONEY. Faber & Faber, Ltd. 10 gns.

Reviewed by George Savage.

The debt of gratitude owed by the world of ceramic scholarship to Mr. W. B. Honey is

immeasurably increased by the publication of the second volume of his *magnum opus*, *European Ceramic Art*. The word "monumental" has so often been misapplied in the past that one tends to place it in the same category as Hollywood superlatives, but in the present instance it can be used justly and with small fear of contradiction.

The first volume, published in 1949, was devoted to an introductory essay, to which was added 24 colour plates and 192 pages of half-tone blocks. This was, in itself, a very adequate verbal and pictorial survey of the subject.

The second volume is encyclopaedic in form, and consists of short articles which vary from a couple of lines for a minor artist to a dozen pages for a major factory. The articles discuss almost every imaginable aspect of the ceramic art of Europe, from Byzantine pottery of the Xth century to the later work of the English, German, and French factories at the beginning of the XIXth century, and treat in as much detail as possible in so extensive a work the manufacture of maiolica, faience, delft, earthenware, stoneware, and porcelain.

It is true that the author regards Byzantine pottery as somewhat outside his scope and allots it no more than a couple of paragraphs, but he concludes with references to some of the more easily accessible literature of the subject of inestimable value to the student.

Under the various headings we find discussions of such things as the history of factories, the lives of arcanists and artists, the development of style and fashion in form and decoration, the technical aspects of the craft, and the technical vocabulary of the craftsman and the student. Some pages devoted to outline drawings give a far clearer view of the development of form in European ceramics than could the half-tone block, and it is a method which could profitably be extended in many other directions.

Necessarily Mr. Honey is conservative in his judgments. He could hardly be otherwise, because speculation—however justified it may be—has no place in a work of this nature. The student may therefore be sure of finding the most widely held opinions here recorded.

In these days of specialisation the tendency to avoid comprehensive surveys of a whole field of endeavour has become increasingly apparent. This too often leads to a point where it is difficult to see the wood for the trees. To browse through this book helps the reader to keep that essential sense of perspective which overmuch contemplation of detail is inclined to suppress.

As this work includes the marks of every known European factory of importance the temptation to compare it to the *Marks and Monograms* of Chaffers is strong, because it can be used for much the same purpose and in much the same way. Such a comparison, however, is to the detriment of Chaffers. Mr. Honey's index of marks is extremely well arranged, and no matter whether it be an initial or a device, reference is usually quick and easy, whereas even the fourteenth edition of the *Marks and Monograms* is unwieldy in this respect.

Mr. Honey has omitted a number of marks included by Chaffers and others because he contends that they are both doubtful and unimportant. Careful examination of the marks listed has failed to reveal a single significant omission. One or two marks of importance have come to light since the work was completed, one such being the "LL" mark of Longton Hall impressed under-glaze.

Generally speaking, the practice of identifying ceramics solely by the mark is to be deplored although it is still common enough, and it is here that the information provided by the author does much to put this aspect on an altogether higher level of scholarship. Hannover justly remarked that to be guided by marks was the most certain method of getting together a bad collection—a dictum which the experience of many collectors will confirm.

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JONATHAN CAPE

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Close study of Mr. Honey's remarks on forgeries will provide the beginner with a salutary lesson on this point. Nevertheless, in many cases a mark will throw much light on factory history and give information about the artists who worked there, and it can therefore be accepted as valuable confirmatory evidence.

One of the most irritating difficulties encountered in research is that of tracing widely scattered material. A competent librarian can usually provide a book-list on almost any imaginable subject, but these lists are all too often superficial, some of the most vital information being buried in back numbers of various journals. It is therefore with pleasure that one notices the author including in his bibliographies numerous references to the more important sources of this kind.

In spite of the extremely wide field covered there are few significant omissions, but in some instances additional cross-

references would have been helpful. As an example, although Nicola Pellipario is treated under that heading, "Pseudo-Pellipario"—an unnamed artist of some considerable stature—is mentioned only in the general article on Castel Durante, and one must already be aware of the connection in order to find the desired information. Strangely enough William Duvivier is not included, although both Henri-Joseph and Fidèle are discussed. Likewise, although both William Duesbury, in his capacity as an outside decorator, and James Giles are mentioned, Thomas Hughes is omitted.

The author rightly records that Bemrose's *Longton Hall* contains some inaccurate attributions, but omits to make the same remark about Spelman's *Lowestoft China* and the *Cheyne Book of Chelsea China*, to name only two of the older works which demand a similar cautionary note.

Such old "friends" of the beginner as Edmè Samson et Cie, Madame Wolfsohn,

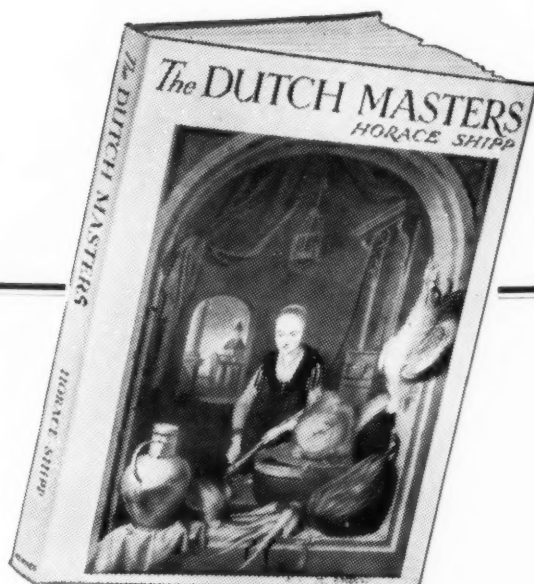
Thieme of Potschappel, and so forth, would have been better for a cross-reference, although they are mentioned under the general heading of "Forgeries."

Some discussion of ultra-violet light in its less controversial aspects would have been desirable, and James J. Rorimer's handbook could usefully have been included in the Bibliography. Likewise, a note of the available analyses of various types of porcelain would have been a useful addition. The *South Kensington Handbook* by Herbert Eccles and Bernard Rackham on this subject is not mentioned in the General Bibliography.

These criticisms however, viewed in relation to the work as a whole, are unimportant, and the student particularly can but admire the assiduity and scholarship which the author has brought to his immense task. He is to be unreservedly congratulated on its completion, and the book is certain to be a standard work of reference for many years to come.

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Among the many artists whose work is reviewed are Rembrandt, Frans Hals, Vermeer, de Hooch, Hobbema, Gerard Dou, the Ruisdaels, and van Huysum.

FORMAT. The book is clearly and attractively printed in specially selected Bembo 14-pt. type on antique wove paper. It is bound in high quality green book cloth; gold blocked on side and spine. Page size is approximately 9½ in. × 7½ in. The five colour dust jacket reproduces the frontispiece.

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HAMLET THROUGH THE AGES. By RAYMOND MANDER and JOE MITCHENSON. Rockliff, Salisbury Square, London. 35s.

Reviewed by Clifford Bax.

This is a remarkable compilation, for it contains 257 illustrations of scenes from *Hamlet* ranging from 1709 to the present day. Mr. Herbert Marshall, in an interesting introduction, admits that the title is a little misleading because "alas, our first illustration is 1709, just over a hundred years later than (the play's) first performance." He continues to say (and this will surprise most readers) that "We have tried to collate reproductions from all over the world, but this had serious drawbacks, firstly, the aftermath of war, and such a war, meant, in Eastern Europe particularly, a great loss of archives, through deliberate cold-blooded destruction by the Nazis. In Poland, for example, all Polish books, manuscripts, museum collections were to be used as *fuel* only, according to orders of the German High Command. And great was the loss thereby. Then came the problem of communication in the artificially divided East and West Europe. There was one advantage, however, with the Eastern Republics that the Governments were concerned with their cultured heritage and treasures, and thus we received willing help, photographs and information, at no cost, whereas Western Europe, still depending mostly on private organisations and private charity, wanted fees for everything far beyond our sterling means, and so certain countries are perforce sparsely represented."

The plan of the book is to take scene by scene and give as many illustrations of each as were available. At the same time the authors summarise the action of each scene and provide highly valuable notes on the dates and places of various productions and also on the leading players. They have even secured pictures from Prague, Tiflis and Tokyo.

Despite its price (necessarily high), I recommend this book to anyone who is profoundly interested in the history of the stage.

VERMEER. By LAWRENCE GOWING. Faber and Faber. £2 10s.

Reviewed by Horace Shipp.

Professor Gowing has performed a useful task in writing this scholarly study of an artist, who, for all his enormous popularity, has had comparatively little critical attention. It is, as we would expect, a painter's approach, but is widened by the recognition that any artist's work is governed by the psychological nature of the artist himself. Lawrence Gowing proceeds to analyse from the internal evidence of the paintings and from the hypothetical standpoint of a theory of his own the mentality of Vermeer. This, of necessity, remains a piece of deduction, for we know practically nothing of the man, and two centuries of obscurity stand between us and his work, which was only rediscovered about a hundred years ago. The theory that Vermeer concerned himself with an æsthetic reality which to some extent clashed with the visual reality, that he used the world only as a source of objects and persons and effects of light which could be arranged as "Still Life" inside the cubic space within his pictures, lines up the artist much more than we have hitherto supposed with modern æsthetic ideas. The first part of the book analyses Vermeer in accordance with this conception. A second part deals with the individual pictures and shows their concordance with the art of the time. I would incline to say that some of these links are tenuous to the breaking point, and that Professor Gowing has seen correspondence where there is only slight coincidence; but the section is valuable in its background of the whole art of the XVIIth century. Four colour plates, nearly eighty plates of pictures and their details, and the reproduction of

many works by other artists in the text of the second section, gives to hand the material upon which the book is based. A piece of first-rate scholarship and æsthetic understanding.

CÉZANNE—A STUDY OF HIS DEVELOPMENT. By ROGER FRY. Second Edition, 88 pages + 40 plates, with 54 illustrations. The Hogarth Press, Ltd. 15s.

Reviewed by Kenneth Romney Towndrow.

It is difficult to realise that Roger Fry's study of Cézanne was first published 25 years ago and that since then no second edition has been called for. Few works of criticism can have had so profound an influence with such restricted means.

In 1927 the book's mission was the revelation of Cézanne. Now, it is to be hoped, its present function will be to return contemporary criticism to its original rules of reference. No one can read Fry without being impressed by two virtues: his modesty and his unfailing simplicity of exposition. Roger Fry found the undistorted English language always sufficient for his purpose, however complex. He never displayed virtuosity by leaving the strict detail of his subject to gyrate in fields of his own esoteric fancy.

With extraordinary personal gifts for extempore, as well as considered, expression, his good manners never failed him in his day, and are here recalled to a new generation of writers on art who have lamentably forgotten his example in service to the public.

As a book this is a pleasant production, but may we hope that it will inspire a publisher to a future edition illustrated entirely in colour by the latest improved process, and thus invalidate Roger Fry's own lament, in at least one case, that "The only available photographs of this picture unfortunately deform it seriously."



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VISION AND TECHNIQUE IN EUROPEAN PAINTING. By BRIAN THOMAS. Longmans, 18s.

Exasperated by the nonsense so often talked both for and against some modern painting, Brian Thomas has tried to show how vision and technique, when co-ordinated, have provided painters with the means of embodying their emotions and fulfilling their function in society. However, technique being better suited to analysis than vision, and vision among many of to-day's painters being less prominent than psychological abstractions and the expression of rather tedious egos, his well-intentioned attempt does not go far beyond an interesting essay on the technique of the older masters.

He suggests that all painting consists of individual co-ordinations of certain fundamental principles, these co-ordinations falling into only four main categories, line, form, tone and colour; yet surely it is just that obsession with technique alone that has produced the art that now exasperates, or reduces to indifference, the society in which the modern artist should have found his rightful place. "Where there is no vision . . ." should be the realisation supplying the starting point for any book that attempts to confute or prove the quality of modern painting.

AN INTRODUCTION TO ELIZABETHAN AND JACOBAN ARCHITECTURE. By MARCUS WHIFFEN. Art and Technics, 15s.
SIR JOHN SOANE. By JOHN SUMMERSON. Art and Technics, 10s. 6d.

There can be few people who have admired such houses as Longleat, Knole and Moreton Old Hall without wanting to know more of the planning and building techniques that went to their erection. Marcus Whiffen has written a book that supplies just this kind of information in a readable style and with the backing of publishers recognised for the quality of their output. Seventy-five photographs, engravings and drawings have been chosen by the author to illustrate points in his text and to represent a wide variety of types of building, domestic and public, secular and ecclesiastical. He surveys building methods, design and designers, house plans, sources of style, and conceits and fancies in construction. He discusses in particular the Thorpe and Smithson collections of architectural drawings, and traces the essential difference between Elizabethan and Jacobean architecture. This difference he sees as being due primarily to the classical orders of architecture—Doric, Ionic and Corinthian—being used more as a kind of applied decoration than as a structural framework, while the predominantly secular character of Elizabethan architecture was, he suggests, a further differentiating feature. To this he might have added the influence of building materials, both in their proportion and nature, on character and period.

John Summerson's essay on Sir John Soane is the fourth in the publisher's series of architectural biographies. Forty-eight pages of illustrations give a chronological review of Soane's work, and while they make it quite clear why the architect was not entirely fettered by his contemporaries, it is of considerable interest and instruction to be able to trace his development in this later era. What remains of his work is sufficient to make this little book valuable as a guide both on foot or in library to the work and character of a controversial figure.

CLASSIC ART. By H. WÖLFFLIN. Phaidon Press. With 200 illustrations, 30s.
Reviewed by F. M. Godfrey.

With the translation of Heinrich Wölfflin's *Classic Art* into very adequate English, a debt has at last been paid to one of the most influential writers on art in our time. Wölfflin, who became the successor to Jacob Burckhardt in the chair of art-history at Basle

University, is perhaps better known in this country by his *Principles of Art-History*, translated in 1932, and by the strenuous application of these principles in the works of Roger Fry. The earlier book is primarily an introduction to the art of the Italian Renaissance, and its bulk consists of profound and critical interpretations of Leonardo, Michelangelo, Raphael, Fra Bartolomeo and Andrea del Sarto. Only upon the last eighty pages of the book Wölfflin embarks on a systematic attempt at classification, with a view to stabilising our modes of seeing the art of the High-Renaissance as a vastly superior sister to that of the Quattrocento. Wölfflin stresses the stylistic development from the graceful, two-dimensional and linear elegance of the Early Renaissance, with its multifarious detail and gorgeous sense of colour—Gozzoli, Ghirlandajo, Botticelli—to the powerful, passionate and emotionally expressive art of the Cinquecento.

These categories are no longer new—even the youngest student has learnt to apply them—but it is wholesome to know the origins of our aesthetic vocabulary, and Wölfflin's juxtapositions are always stimulating and unforgettable. Yet before allowing his persuasive vigour to sway our judgment it is needful to say that his bias for the art of the High Renaissance has dated, and should be complemented by, our vastly increased appreciation of the truly monumental representative of the Quattrocento, Piero della Francesca, significantly missing from Wölfflin's assessment. It is with this reservation that we must ponder the wealth and subtlety of his observations.

For him a new style implies a new outlook upon the human body. He compares Ghirlandajo's with Andrea del Sarto's "Birth of the Virgin," and notes the rounded figures of splendid corporeity moving in spatial depth, of the one, and the stately, decorative stylisation, projected into a single spatial plane, of the other. "It seems as if a new kind of body grew up among the Florentines" replacing the slim, agile, angular grace of the Quattrocento by a new ripeness and fullness of rounded forms. No more elongation of slender necks on sloping shoulders, no more decorative hair styles and artificially raised brows and foreheads, but bodies conceived in broad, large planes, and endowed with a new sense of solidity and proportion. In classic art Wölfflin perceives, above all, a sense of unity, of repose, of grandeur, a new feeling for mass and for movement. The intricacies of Quattrocento design, the curved lips and snake-like lineaments, the fluttering veils and ribbons are reduced to "a chastened flow of line, a noble sweep, a rhythmic cadence." The tendency was towards weightiness, muscular function and structural form, and above all towards contrast, emphasis, selection.

MONARCHY IN THE 20TH CENTURY. By SIR CHARLES PETRIE. Dakers, 16s. 6d.

The accession of a new queen to the throne of England has had the effect of stimulating interest in the history and nature of the monarchical system.

Sir Charles Petrie, an historian possessing considerable knowledge of empire and foreign affairs, has compiled a review of the existing and recent monarchies in Great Britain, Spain, Italy, Greece, Central Europe, and elsewhere. In dealing with recent events in the British monarchy, discretion has not prevented him writing objectively and with sincerity.

Not a few of his readers will be pleased to note his remarks concerning royalty's poor support of contemporary intellectual and artistic activities. It is, he comments, to be hoped that in the new reign efforts will be made to bring the Crown into closer touch with the leaders of thought.

This is not to say that members of the Royal Family have up to now refrained from giving their patronage to the arts, but they do not come into personal and unofficial contact with men of letters to anything like the extent that they do with politicians, generals, admirals, and captains of industry.

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presented in such a way that it can
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Another book by the same
narrator and illustrator who were
responsible, last winter, for the
entrancing *Bell for Ursli*.

**OXFORD
UNIVERSITY
PRESS**

THE MIND OF LEONARDO DA VINCI.
EDWARD MACCURDY. Cape, 18s.

A re-issue of one of the many books on
Leonardo da Vinci is, on the fifth centenary
of his birth, at least timely. So much has been
written round and about Leonardo, from
bewilderingly flowery ecstasies by writers
more concerned with "writing lovely" than
with adding appreciably to our knowledge of
the man and his work, to learned "psycho-
logical" studies that have added more to the
subject's character and motives than he himself
could have dreamed was possible.

Edward MacCurdy's study, thankfully,
can be re-acclaimed for its clarity, honesty of
purpose, and concern with essentials. He is
not continually striving to obtrude his own
personality, nor does respect for the greatness
of his subject compel him to write with his
forehead cemented to the earth.

The book is divided into three sections.
The first and last deal, respectively, with
Leonardo's life in Rome, Milan, Florence and
France, and with his painting and sculpture.
The core of the study comprises an examination
of his manuscripts. Illustrations include a
number of his inventions, among which figure
his crude but bloodthirsty "war machine"
which, equipped with large scythes, would
have been a considerable improvement on the
chariot models of the Romans. It is odd that a
man to whom "the mere idea of permitting the
existence of unnecessary suffering, still more
that of taking life, was abhorrent," and who
bought caged birds from the market vendors in
order to release them, should have doodled
with such barbaric implements.

But then Leonardo's whole life and work
was in so many respects exceptional, and his
interests so diverse, that inconsistency was
only to be expected. Biographers, good and
bad, will never cease to be attracted by so
fruitful a personality; it is to be hoped that
some will be as well equipped for the task as
Edward MacCurdy.

JON WYNNE-TYSON.

THEORY OF BEAUTY. By HAROLD
OSBORNE. Routledge & Kegan Paul. 21s.
Reviewed by Clifford Bax.

Although it has an attractive title, this
book is not easy to digest. Mr. Osborne uses
an elaborate metaphysical vocabulary, and
some readers may be daunted by such a
passage as "There is no separate emotional
disposition in whose satisfaction and increase
the absolute value of Beauty is rooted. The
aesthetic activity—this will be the thesis of
our book—is the autonomous activation of the
senses of sight and hearing and of the imagi-
nation in the narrower sense of the word
which is nowadays technically referred to as
'imaging.'" This occurs on page four. On
page two hundred and two we find "A work
of art is not a material thing but an enduring
possibility, often embodied or recorded in a
material medium, of a specific set of sensory
impressions, which is characterised by what
we call beauty." Perhaps this has not clarified
the reader's mind.

Nobody would now define beauty as "that
which gives pleasure," for a dentist probably
finds pleasure in the skilful extraction of a
tooth; and it would be rash to say that
beauty is a result of harmonious proportions.
It is certainly not identical with symmetry,
for, as Claude Bragdon showed long ago, com-
plete symmetry (for instance, in the parts of
a building) makes for monotony. Bragdon
states that the pillars of the Parthenon are
not exactly alike. Indeed, their slight varia-
tions delight the eye more than the regularity
of the British Museum pillars; and it is for
the same reason that most persons find more
charm in hand-made pottery than in machine-
produced goods. "Variety in Unity" is, if I
rightly recall it, how Bragdon expressed his
ideal. (He was an American architect.)

Much confusion has been caused by intro-
ducing human physical beauty into these
disquisitions on aesthetics, for where the human

form is concerned our appreciation of line,
colour and contour is greatly mixed up with
our sexual instincts and refinements. Prob-
ably in the eyes of God no person is nearly
so beautiful as a rose, an orchid or a gazelle.
Indeed we may doubt whether philosophers
will ever improve upon Schopenhauer's
observation that beauty is an attribute which
delights us without arousing a desire of
possession. We do not pine to possess a
sunset or a sonata by Beethoven. As Mr.
Osborne says in his somewhat tortuous
manner, "Less justifiable, though no less
productive of aesthetic writing, has been the
pervading curiosity which has induced some
philosophers, in whom the theoretical interest
was developed disproportionately to their
capacity for aesthetic experience, to endeavour
to explain theoretically a field of human
experience which they were unable to enjoy
practically."

**A GUIDE TO THE RECORDS AT
GUILDHALL, LONDON.** By PHILIP
E. JONES and RAYMOND SMITH. English
Universities Press, 20s.

This compilation has been made for the
benefit not only of historians but of those
members of the general public who wish to
make research into our national and local
history. The authors are the Deputy Keeper
of the Corporation Records and the Librarian to
the Corporation. It is published by the authority
of the Corporation and under the direction
of the Library Committee. The contents
include a history of the Records Office, the
conditions and restrictions governing public
access to the records, and appendices on various
matters left unconsidered in the body of the
text. The contents of the Records Office
and Library embrace a vast field of parochial,
institutional, judicial, topographical, financial
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indispensable to all concerned with making
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MARIAN EVANS AND GEORGE ELIOT.

By LAWRENCE and ELISABETH HANSON.
Oxford University Press, 25s.

Biographies of literary figures seldom arouse as much interest as the books that made their names. Especially is this the case with XIXth-century women writers, many of whom seem to have attracted fewer incidents in their lives than might be encountered during a walk across a room.

It was with some trepidation, therefore, that I picked up this latest biography of George Eliot. For here was a woman who appeared to lack almost everything that the average biographer needs to make a book that is both interesting and accurate. Not only had nature elected to give George Eliot a face like a horse, though with none of the social graces of a thoroughbred, but her personality was hardly more gay than the top tier of a college library, and her books are to-day capable of driving many readers into a state of weeping boredom. Save for one serious departure from the social code of her time—when she flouted convention by entering into an unmarried association with George Henry Lewes—her adult life was devoid of any incident which by present standards could be considered startling. Consequently, one was prepared to be bored.

The Hansons, however, should not be underestimated. They have written a book that demands superlatives. Their qualities as biographers triumph over the aridity of their subject, and with a minimum of conjecture and a maximum of literary skill, shot through with shafts of quiet but delightful humour, they have produced a book that deserves a high place among the biographies of our time.

JON WYNNE-TYSON.

THE WINDOWS OF KING'S COLLEGE CHAPEL, CAMBRIDGE. By KENNETH HARRISON. Pp. 1-90, with diagrams and indices. Cambridge University Press. 10s. 6d. net.

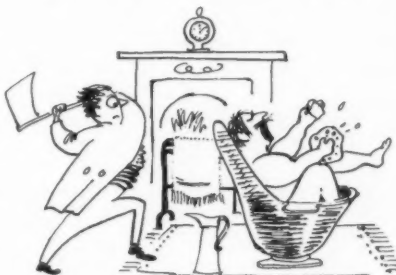
Reviewed by H. T. Kirby.

Compared with some of the books on stained glass which have been published within recent years, this volume is—from the mere physical aspect—slight indeed. Fortunately, however, bulk and interest are not always stable companions, and we did not find a dull moment in any of Mr. Harrison's ninety pages. King's College shares with Fairford Church, Gloucestershire, the distinction of having all its glass contemporary with the building: so much so, indeed, that—in both cases—they appear to have welded into one single perfection. How different this is to the average cathedral or church, which generally has one window quite unrelated—either in subject or colouring—to its neighbour, and both, all too often, in violent disagreement with the architecture!

The author has been fortunate in having the opportunity of seeing all the glass at close range when it was taken down for war-time safety, and this unusual experience makes his notes, in many ways, more valuable than those of his predecessors. We found the chapter dealing with the glaziers quite absorbing; indeed, it is so adequately documented that it may well become standard on this particular aspect. All students will be familiar with the names of Barnard Flower and Gaylon Hone, but fewer will have heard of Bond, Nicholson, Williamson or Symondes. The Renaissance style in England (with some notes—apparently unrelated, but actually essential—on the woodwork of this period) is discussed, and there is a thoughtful chapter on the origins of the designs for the glass. Other chapters deal with the windows in detail, early and late work being separately discussed, and a useful tabular summary—in which dates, designers, glaziers and the like are set out for easy comparison—is given. Copious indices complete a work of which the

only criticism is the absence of illustrations. Reproduction, however, especially in colour, is an expensive luxury, and no doubt present-day conditions made such an addition impossible. That the book will ever be popular in the generally accepted sense is doubtful; but of the fact that its appeal to the discerning will be irresistible, there is "no possible doubt whatever"!

VERSE AND WORSE. A Private collection by ARNOLD SILCOCK. Faber. 12s. 6d.



Illustrated by Drummond

A book of neat verse,
And some certainly worse,
But mainly they're terse.
This last saves a curse,
When frantic reviewer
Wants books newer and fewer.
Mr. Silcock's collection,
Helped by friend's recollection,
A few drawings by Drummond,
(Wish more had been summoned!)
Makes Christmas gay reading,
Wit, bright and appealing.
But let a quotation
Save long dissertation;
Put reviewer in place
With no chance to save face—
"Swans sing before they die—'twere no bad
thing
Should certain persons die before they sing."
O. R.

FRENCH IMPRESSIONISTS, with an Introduction by CLIVE BELL. Phaidon, 25s.

This selection comprises fifty plates in full colour. There are ten by Renoir, nine by Monet, eight each by Manet and Cézanne, seven by Degas, and four each by Sisley and Pissarro. They include Manet's "La Lecture," that peaceful study in greens and greys, his now almost comic "La Dejeuner sur L'Herbe," particularly pleasing reproductions of Renoir's "Paysage Bleu" and "Jeune Femme au Fond Bleu," Degas's incomparable "L'Absinthe," and Pissarro's well-loved and delightful "Femme dans un Clos." The Sisley group is a little disappointing, being representative of the painter's range rather than of his best work, but apart from this the only minor criticism might be that the selection as a whole is in a lower key than may be thought desirable in view of the character of the school it depicts.

Clive Bell traces the pattern of personalities and their influence upon each other, and makes a number of points worthy of consideration. He is not afraid—and why should he be?—to give his own order of preference, and very rightly submits that Pissarro and Sisley have been much underrated. Could it be, Mr. Bell, that the earnest young seekers after tone and significance, especially the published critics among them, are little inclined to plumb for work that reflects a joyous mood and a temperament not wholly torn by neuroses? There was warmth and humanity in Pissarro, and an honesty of purpose in Alfred Sisley; such qualities do not always leaven the loaf of success, since they too seldom inspire the themes that satisfy the mind wholly obsessed with flesh, depression and intellectual standards of what's good.

BERKELEY SQUARE TO BOND STREET. By B. H. JOHNSON. Murray. 30s.

As a study of the natural, rather than planned, growth of a single area, *Berkeley Square to Bond Street* is a scholarly contribution to topographical knowledge. The West End of London is, for most of us, a particularly interesting area for study, and the histories of such great houses as Berkeley, Clarendon and Devonshire, and of their estates, make fascinating reading, though it requires a considerable stretch of the imagination to see farm-carts rumbling up Hay Hill, the farm of which name only began to be acquired for building purposes as little as two hundred and fifty years ago.

The book is equipped with maps, a full biography, an index, and is illustrated.

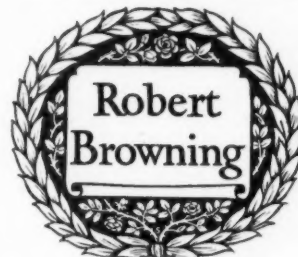
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JOHN MURRAY

LETTERS and Answers to Correspondents

ZIRATFLASKER

Dear Sir,—I was very interested to read of the decanters called "Ziratflasker" and the English examples in the article by Ada Polak on English Connections in Norway's Old Glass Industry, in the July APOLLO.

On comparing the illustration of a "Ziratflaske" with two decanters I bought in Cornwall a few years ago I think they might be the English glass. They have puzzled me because of their delicacy, they are engraved with bunches of grapes and birds. When I bought them they were damaged as shown by the single handle on one of them.

I should appreciate any information about them.

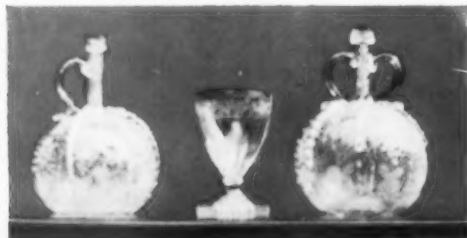
Yours faithfully,

NANCY M. HALL.

The Chantry,
50 Baker Street,
Potters Bar, Middlesex.

Mrs. Ada Polak writes:—Decanters like those in the photograph I have seen quite frequently in Norway as well as in other countries; and in amber-coloured glass as well as in clear glass, and always with more or less the same engraved pattern of vine-leaves. One I remember best was said by the owner to be Dutch, for what reason I don't know. I would date the decanters to 1840-50.

I don't think they have anything to do with the Ziratflasker I wrote about. These decanters are very much more a fixed type, not



differing much from one specimen to another, and the decoration generally more sophisticated, the trailing regular, the engraving quite good. Trailing decoration is of course very ancient, and has appeared on (mostly) cheap glass all through the centuries, so that in itself is nothing to build a stylistic group of. What makes a group of the Ziratflasker is that the same prunts and crude trailings (in various patterns) appear on decanters of three distinct shapes, evidently within a comparatively short period. Except superficially, in the trailing decorations, your decanters have little to do with the Ziratflasker. The delicacy, which is stressed as a particular characteristic, is certainly not an outstanding quality of the Ziratflasker.

Perhaps some authority in Holland will venture an opinion.

AN UNRECORDED SILHOUETTE BY EDOUART

DEAR SIR,—I enclose a photograph of a silhouette I acquired recently. It is by August Edouart. On the back, in Edouart's handwriting, is the following inscription: "For Miss Engleheart / Bedford Lodge / February 10th. 1836." Apparently this is a portrait of Miss Emma Engleheart (daughter of George Engleheart, the miniaturist) who lived at Bedford Lodge with her brother Henry and the widow of Colonel George Engleheart (cf. Williamson *George Engleheart*, p. 72). In Williamson's book (between pp. 28-29) there is a sketch of Emma as a child, showing her profile. This has exactly the facial characteristics shown in the above silhouette.

The size of the silhouette is 9 in. by 6½ in. It is unrecorded in Edouart's lists of sitters, printed in Jackson's *Ancestors in Silhouette*, by August Edouart.

Yours faithfully,
RAYMOND LISTER.

Cockertons,
Linton, Cambs.



PAINTING ATTRIBUTION: BARTHEL BRUYN THE YOUNGER

Dear Sir,—From a reader of your periodical, Mr. Hugues Jéquier, Switzerland, I received a very appreciative letter about my note on Barthel Bruyn the Younger, in APOLLO of July 1952.

Mr. Jéquier also sent me two photographs of paintings by Barthel Bruyn the Younger in his possession which show a great likeness to the picture published in APOLLO.

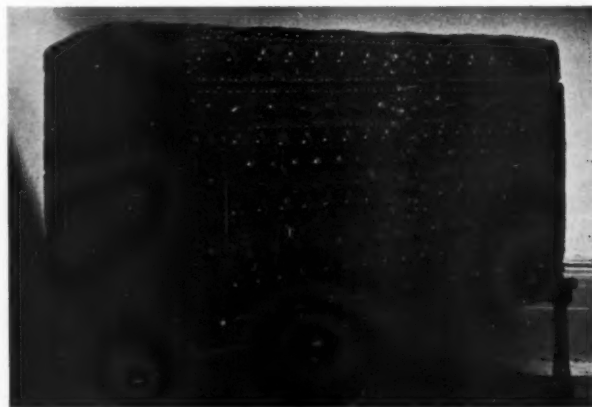
Both the pictures in the collection of Mr. Jéquier are, in the opinion of Dr. Friedlander, works of the mentioned master.

Yours truly,

F. J. DUBIEZ.

Uithoornstraat 7 III,
Amsterdam, Z, Holland.

TRIPLE CRESTS



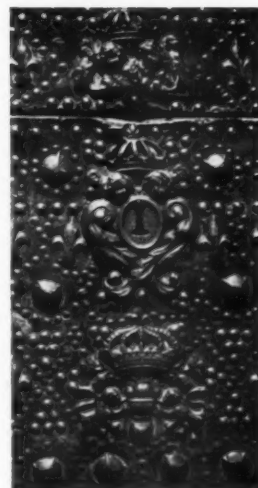
Dear Sir,—I have in my possession a dower chest which I understand was given by Charles II to his sister "Minette" who married the Duc d'Orleans.

The enclosed photos were recently taken, the one showing a close-up of the three crests, being—the top crest of "Minette," the middle one that of Charles and the lower crest that of the Duke. The chest is of oak, leather-covered and bronze studded.

Yours faithfully,

L. F. FREEMAN.

20, Grosvenor Place,
London, S.W.1.



ARTISTS' GENERAL BENEVOLENT ASSOCIATION

Dear Sir,—During times of unrest and insecurity, artists are among the first to feel the impact of adverse conditions. Expenditure on works of art is greatly curtailed. Architecture also, which in the past was the mainstay of the arts of sculpture, painting and the crafts, is now, for reasons of economy, reduced to its bare bones. The Artists' General Benevolent Institution, for which I am acting as steward on behalf of the Royal Society of British Sculptors for the year 1952-53, helps artists in need. It also helps widows of artists, and educates their children. Any gift you can spare, great or small, will also assist in fostering the creation of things of beauty, without which, how dull this life would be!

Cheques should be made payable to the A.G.B.I. or to me, and crossed Barclays Bank.

Yours faithfully,

HERBERT W. PALLISER.

96, Kingsley Way,
London, N.2.

SALE ROOM NOTES & PRICES

By BRICOLEUR

SILVER. The Royal Scottish Museum, bidding at Christie's sale of silver on Oct. 22nd, bought a George I Scottish teapot of 1725 for £400. This had a plain spherical body and tapering straight spout and was by William Aytoun, Edinburgh, 1725, Assay-master Edward Penman, with a gross weight of 19 oz. 6 dwt.

A Charles II plain tumbler cup of 1671, in the same sale, engraved with a crest and with the maker's mark T.C. fish above, trefoil below, 6 oz. 1 dwt., sold for £165. A George II plain spherical tea-kettle, stand and lamp of 1730, with swing handle, curved spout and polygonal base, the maker's mark indistinct, gross weight 60 oz. 18 dwt., £105. These lots were sent for sale by the Marchioness of Cholmondeley, whose collection also included a George I Irish circular sugar bowl by Erasmus Cope, Dublin, 1715, which, with a pair of contemporary sugar tongs of fire-tong form, made £74, with a weight of 7 oz. 14 dwt.

With some silver sent by Viscount Monck were four circular second-course dishes by Thomas Heming, 1758, engraved with a coronet and cypher, 11½ in. diam., 99 oz. 7 dwt., £120; a pair of oval meat dishes by the same, 1758, 80 oz. 17 dwt., £95; a large Dublin melon-shaped tea-kettle, of 1835, gross weight 112 oz. 11 dwt., £72; and a pair of George II plain sauceboats, each on three hoof feet, engraved with a crest, by John Pollock, 1748, 19 oz. 10 dwt., £65. A pair of Charles II rat-tailed spoons of 1668, with trifid tops stamped with scrolls, by Thomas Mangy, York, £42.

In another property twenty-four circular dinner-plates by George Heming and William Chawner, 1776 and 1779, engraved with a coat-of-arms, 10 in. diam., 459 oz. 7 dwt., £280. Four oval meat dishes of 1816, with a weight of 101 oz. 3 dwt., made £95. A pair of unmarked Charles II pear-shaped vases and covers, circa 1660, the bodies entirely repoussé and chased with fruit and flowers, 10½ in. high, 36 oz. 18 dwt., £68. Some foreign silver included a pair of Portuguese XVIIIth-century four-light candelabra, with baluster stems and three scroll foliage branches, 165 oz. 13 dwt., made £95; a pair of American oblong entrée dishes and covers, circa 1845, by Samuel Kirk, Baltimore, 172 oz. 15 dwt., £78; and a Baltic parcel-gilt tankard and cover, dated 1746, on three claw-and-ball feet and inset with numerous coins and medallions, 8½ in. high, 61 oz. 9 dwt., £165.

At an October sale at Sotheby's a small pair of George I Irish table candlesticks, one pair by Joseph Walker of Dublin, 1714-24, with baluster stems of octagonal section and moulded bases of conforming section, 42 oz., made £280. A pair of George II double-lipped sauceboats by Charles Martin, 1733, with moulded rims, double-scroll side handles and each on an oval foot, 24 oz. 15 dwt., brought £260. Three George II tea caddies and covers, matching, with quadrangular bodies engraved with armorials within foliate cartouches and the borders chased with a repeating design of masks, foliage, shells and strapwork, 1727 and 1738, 40 oz. 3 dwt., £195. A heavy set of twelve George II three-prong table-forks with contemporary armorials, maker's mark I.I. between a crown and a mullet, 1736, 41 oz., brought £295. Twelve three-prong table-forks of 1737, 26 oz. 7 dwt., made £78; and six similar forks of 1747, 11 oz. 18 dwt., £21. A pair of early Queen Anne column candlesticks with fluted and reeded stems and octagonal double-tiered bases, 8½ in. high, by John Barnard, 1702, £120. A George I coffee-pot by Henry Greene, 1718, with a tapered cylindrical body and swan-neck spout of octagonal section with a "duck's head" terminal, 19 oz. 11 dwt., £220.

A set of three William III tablespoons with trifid stems and beaded rat-tail bowls engraved with crests, by Fras. Archbold, 1697, 8 oz. 16 dwt., £75. A set of four George III octagonal entrée dishes and covers with the maker's mark A.F.S.G., 1789, engraved with crests and with thread borders, 187 oz. 7 dwt., £145. A set of four late Georgian wine coolers of campana shape, spirally-fluted and chased with foliage, the rims with grape vines, maker's mark R.H., 1821, 401 oz., £295, and a soup tureen and cover of 140 oz. 17 dwt., 1833, by Benjamin Smith, £130.

Phillips, Son and Neale sold two pairs of George II candlesticks on putto columns and the bases chased with a rococo pattern, maker's mark E.S. London, 1748, 92 oz., for £165. £112 were bid for a Victorian five-piece engraved and chased tea-service with a gross weight of 137 oz., and £76 for another Victorian five-piece tea-service of 121 oz. A Victorian three-branch centre-piece and four compotier stands designed with peacocks, dolphins and sea monsters made £125.

Knight, Frank and Rutley, with silver sent by Major-General Sir Stewart Menzies, sold a George III pierced cake-basket of about 1771, 31 oz. 4 dwt., for £42; a set of four two-handled meat-dishes by John S. Hunt, circa 1840-41, 253 oz. 14 dwt., £190; a set of eight plates by the same, 204 oz. £140; a set of dishes, 187 oz. 14 dwt., £155; and a pair of oval two-handled meat-dishes, 23 in. wide, 189 oz. 10 dwt., £130. In the same sale a pair of George I muffineers with a similar dish, circa 1723-4, maker's mark S.W., 11 oz., made £92.

The Motcomb Galleries sold a canteen of Victorian table silver of approximately 320 oz., for £155.

Rogers, Chapman and Thomas sold a set of four George II candlesticks, 1759, by William Gould, 75 oz. 12 dwt., for £66; and a George III oval teapot, by Hester Bateman, 1784, 11 oz. 15 dwt., for £24.

FURNITURE. A Louis XV parquetry library-table, signed by G. Feilt, M.E., brought 720 gns. at an early autumn sale at Christie's. It had a red leather top, chased ormolu mounts and the framework with square cabriole legs and a cube-pattern parquetry on a kingwood ground. A French XVIIIth-century painted six-leaf screen, with figures in landscapes in the manner of Watteau, 6 ft. 2 in. high 55 gns.

A Chippendale mahogany bureau-cabinet in the same sale, with panelled doors in the upper part enclosing shelves, pigeon-holes and drawers, with a sloping front and drawers in the lower part, the interior with gilt enrichments, 48 in. wide, 90 gns. A Chippendale mahogany arm-chair, with moulded and curved arms on scroll supports, cabriole legs carved with acanthus foliage, and an arched stuffed back, 82 gns. A Queen Anne walnut chest of three short and three long drawers, 37 in. wide, made 50 gns., and a Georgian mahogany serpentine chest, with four drawers, one with compartments, 44 in. wide, 130 gns. A Chippendale knee-hole writing-desk, with a serpentine-shaped front, 45 in. wide, 185 gns. Six Adam giltwood arm-chairs, in Louis XV style, with oval backs, curved arms and cabriole legs, covered in printed linen, 175 gns.

Prices paid for Regency furniture in this sale show that there is still the same urgent demand. A set of three rosewood bookcases, 39½ in. wide, with open shelves in the upper and lower parts and wire trellis-pattern panels to the sides, mounted with brass rope-pattern borders and the stiles surmounted by anthemium medallions, sold for 620 gns. A dwarf rosewood winged bookcase, *en suite* with the preceding set, 7 ft. 9 in. wide, made 140 gns., and two other rosewood bookcases, similar, 51 in. and 42 in. wide, brought 72 gns. and 75 gns.

An important set of eight Queen Anne walnut chairs was sent to Sotheby's from Bedfordshire. These were of fine golden colour and had the original floral needlework seats in *gros* and *petit-point*. The frames had curved fiddleback splats with gadroon and foliate borders, deep seat-rails and cabriole legs carved with acanthus foliage and claw-and-ball feet. This set sold for £1,400 and a pair of George I stools, also with the original needlework seats, and the unusual feature of burr-walnut seat-rails overlaid with trellis appliques in mahogany, with cabriole legs overlapping the seat-rails in rococo shells, on claw-and-ball feet, 20 in. wide, £520.

Naturally enough, contemporary needlework on seat furniture must always enhance its value, even when the colours are faded almost beyond recognition and the moth has left the mark of its insatiable appetite. An important advance in the restoration of needlework and other fabrics has been made in recent years, as visitors to Uppark, near Petersfield, Hampshire, will have seen. Lady Meade Fetherstonhaugh, the châtelaine of this notable house, which displays an abundance of original decoration and furniture, has produced and made use of a herbal solution (*Saponaria officinalis*) which has the dual effect of imparting new life to the dyes and softening the fibres. The latter, of course, makes far more possible the work of repair. This solution is, I believe, available at Uppark for those who apply for it.

In the same sale was a late XVIIth-century gate-leg table, of simple type but in the incomparable yew-wood—in this case of a rich golden colour, 5 ft. wide; this dining-table made £250. Of all woods, the satin-textured yew is the most pleasant to the touch. In the same property was a set of four Chippendale giltwood wall candelabra in the form of scrolling palm-bough appliques, 4 ft. 2 in. high, with double candle-branches modelled as naturalistic tree boughs. This set brought £210, and a pair of mid-XVIIIth-century mahogany arm-chairs in the French taste, of unusual breadth, covered in yellow silk-damask, £290.

Louis XIII furniture is almost as much out of high fashion in France as XVIIth-century furniture is in England. A Louis XIII small walnut settee, 4 ft. 7 in. wide, with six baluster legs joined by an "X"-shaped stretcher centred by turned finials and an attractive contemporary tapestry cover woven with brambles and sprays of flowers on a primrose ground, made £150. This was not a bad price for the present time, although twenty-five years or so ago, when this period of furniture was *à la mode*, it would have seemed a small sum. A large Charles II gate-leg table in golden oak, 5 ft. 6 in. by 5 ft., with spirally-turned legs and stretchers, and with the unusual feature of the "gates" hinged to the middle of the stretchers, brought £44.

The Dowager Lady Smiley sent a set of fourteen unusual early Georgian chairs, including two arm-chairs with waisted backs and seats covered in nailed green leather and cabriole legs joined by "X"-shaped stretchers. These brought £540. A pair of Hepplewhite mahogany cabinets, one a bookcase and the other a secretaire-bookcase, with gilt wire-mesh doors in the upper parts, sold for £135. The height of these cabinets, 8 ft. 3 in., must have limited the bidding.

Furniture sold at Phillips, Son and Neale, included a mahogany and satinwood four-pedestal dining-table extending to 15 ft. 10 in., for £88. A Regency coromandel wood sofa table, banded with amboyna wood, on end-supports with splayed feet and brass terminals, 4 ft., £52; an old mahogany partner's desk with a red leather and gilt top and an arrangement of drawers and cupboards, 5 ft. wide, £80. A set of eight Hepplewhite style mahogany dining-chairs, including a pair of arms, with shaped stuffed seats covered in brown hide, £98. A Queen Anne walnut and cross-banded bureau-bookcase, with glazed doors, a fitted interior and three long and two short drawers, 39 in., £82.

Rogers, Chapman and Thomas sold a Louis XVI mahogany cabinet signed Dubois, 3 ft. 4 in. wide, with a glazed upper section and a drawer and platform stretcher in the stand for £70. A Regency

rosewood and inlaid table with an oblong top and end-supports, 3 ft. wide, made the same price, and a pair of Hepplewhite carved mahogany elbow chairs, with oval padded backs and turned fluted legs, £155.

A pair of Nubian figures in carved wood, 7 ft. 6 in. high, enamelled and gilt, made £60 at the Motcomb Galleries, and a pair of antique Italian carved and gilt figures of angels, 3 ft. high, £42. A small Georgian wine-table on a turned pillar and tripod brought £32.

Robinson and Foster's sold a George III rosewood circular library table banded with stainwood, with a leather top and splayed legs, 3 ft. diam., for £75 12s.; a Queen Anne walnut cabinet lacquered in Chinese taste, 3 ft. 6 in. wide, £48.

Knight, Frank and Rutley sold a Dutch walnut musical long-case clock, painted with a canal scene, 8 ft. 4 in. high, for £145; a Louis XV kingwood *escritoire*, ormolu-mounted and with numerous drawers enclosed by tambour slides, 34 in. wide, £220; and a French kingwood table with seven drawers, £92.

GLASS. A sale of interest to collectors of glass was held by Knight, Frank and Rutley. An early punch-bowl, etched in diamond point with huntsman, hounds and stag, circa 1700, 11½ in. diam., made £250. An "Amen" glass, with a drawn trumpet bowl, engraved with the Crown Cypher, J.R. and two verses of the Jacobite anthem, 6½ in. high, £280. A glass punch-bowl, circa 1700-1710, with the arms of the Fitzherbert family, 10 in. diam., made £200. This is illustrated in *Rare English Glasses of the 17th and 18th Centuries*, by Joseph Bles (Plate 17). A pair of candlesticks with opaque spiral pillar stems, air-beaded knobs and fluted nozzles, 10½ in., £80. A pair of slightly smaller candlesticks with moulded Silesian stems, air-beaded knobs and plain nozzles, £42. An Irish sweatmeat glass of exceptional size, 8½ in. high, with lipped double ogee bowl, knopped slice-cut stem and domed octagonal foot, £49. A goblet, about 1740 in date, elaborately engraved with the portrait of King William and the inscription "Boyne Williamite Society," 7½ in., £60. A Prince Charles Edward portrait glass, with straight-sided bowl, also engraved with the motto "Audientior Ibo," a joined rose and thistle, 6½ in., £70; and another portrait glass of the same, engraved within a laurel wreath, six-petal rose and bud, thistle and star, with silver rope air-twist stem, 6 in., £105.

XVIIIth-century wine and other glasses sold at Sotheby's included a set of six large wine-glasses with cylindrical ogee bowls and opaque-twist stems, 6½ in., which sold for £22. A set of eight similar glasses resting on conical feet, 6½ in., made £25. Six goblets with opaque-twist stems brought £21; a set of eleven wine-glasses with facet-cut stems, 5½ in., £20; six wine-glasses with drawn trumpet bowls and air-twist stems, 7 in., £15; and a tall cordial with a very small ogee bowl engraved with a floral band on an opaque-twist stem, 6½ in., 10 gns. A Waterford kettle-drum bowl cut with a band of pillar flutes above convex diamonds, 7½ in., brought £26 with a cut-glass water-jug.

The Motcomb Galleries sold a pair of cut-glass lustre candlesticks with gilt pillars and scones, 13 in. high, for £70.

ENGLISH PORCELAIN. The most notable lot in a collectors' sale at Sotheby's was a pair of Bow figures of tawny owls, of superb quality and in mint condition, 8 in. high. These had yellow-brown and puce plumage and were perched on low tree stumps with applied flowerheads. They sold for £1,800. A pair of Plymouth pheasants, 8 in. high, seated on flower-encrusted tree stumps and with yellow crests and orange-red breasts, made £370. A Derby figure of a bullfinch, colourfully painted, seated on a flowering may-bush stump on a rococo scroll base, 6½ in., £72.

Pieces from the Worcester factory included a Wall-period yellow-ground cabaret of eight pieces, decorated with sprays of flowers in dry blue and with gilt dentate rims, £480. A Wall-period blue-ground garniture of three vases and two beakers, all painted on either side with reserved panels of exotic birds within rococo gilt borders, 6 in. to 11½ in. high, £400. A pair of seal mark hexagonal vases and covers, painted on a blue ground with a warrior in plumed helmet, Venus and Cupid and exotic birds, richly gilt, 11½ in. high, £340. A pair of Wall scale-blue hexagonal vases, with brightly coloured birds, butterflies and insects within gilt rococo scrollwork, 13½ in., £230. A Wall Worcester garniture of a beaker and two baluster vases, painted in the manner of Evans and Aloncle with birds in a landscape with a church and houses in the distance, interspersed with butterflies, 10½ in., £260. A pair of claret-ground plates from the Hope-Edwardes service boldly painted by James Giles, 8½ in., made £215. A Worcester plate from the Duke of Gloucester's service, in rich Chelsea gold-anchor style, brilliantly painted with fruit and butterflies, gold crescent mark, £140; and another plate from the same service, £125.

Chelsea pieces included a pair of red-anchor artichoke tureens and covers, naturally moulded and tinted in shades of green, yellow and purple, 5½ in., £500. A pair of Chelsea figures in pseudo-Turkish costume after Meissen originals, of a youth in yellow turban and a girl with a tall black head-dress (the man repaired), 5½ in. and 6 in., £155.

TAPESTRIES. An important set of three Soho panels made 2,000 gns. at Christie's. These were by John Vanderbank, circa 1710, and were woven with scenes from classical mythology, enclosed within borders of vases of flowers, floral festoons and ribbon ties. The scenes were inspired by engravings of the pictures by Pierre Mignard (1610-1695) known as "The Galerie de Saint Cloud," which had also been the inspiration for a series of tapestries at the Gobelin factory. The sizes of the Soho panels were 9 ft. 7 in. high by 18 ft.

10 in. wide (Marriage of Zephyr and Flora), 9 ft. 8 in. high by 17 ft. 3 in. wide (Sacrifice in honour of Ceres), and 9 ft. 8 in. high by 11 ft. 6 in. wide (The Triumph of Bacchus and Ariadne). Two other Soho panels by John Vanderbank, The Toilet of Venus, 8 ft. 10 in. high by 18 ft. 6 in. wide, and Venus and Vulcan, 8 ft. 10 in. high by 5 ft. 9 in. wide, both with frame-pattern borders, made 175 gns.

A panel of Beauvais tapestry, in another sale, of a lady at her toilet, with a blackamoor and two attendants, in a formal garden landscape, 9 ft. 7 in. high by 11 ft. 4 in. wide, made 165 gns. Another XVIIIth-century panel, from the Papal factory, woven with a scene from Tasso, signed Nouzon 1735, 10 ft. 8 in. high by 21 ft. wide, 150 gns.

A large Beauvais panel from the set known as "L'Histoire du Roi de la Chine," first woven before 1690 and used to furnish the bedroom and antichamber of Louis XIV at Rambouillet, made £1,300 at Sotheby's. This panel, depicting "The Audience," is familiar to visitors to Luton Hoo, where another version hangs in the dining-room (Wernher Collection Catalogue, 807). It measured 11 ft. 7 in. high by 18 ft. 9 in. wide. An early XVIIIth-century Brussels verdure tapestry in the same sale 8 ft. 11 in. square, made £165.

CHINESE MIRROR PICTURES. An attractive Ch'ien Lung picture, of rectangular upright form, painted with harbour scenes, birds, junks and European trading ships, with a carved giltwood frame, 28 in. by 37 in., sold for £560 at Sotheby's. This is illustrated in *Chinese Export Art in the 18th Century* (Fig. 54). A pair of mirror pictures of oblong shape, one with a mandarin and his lady seated on a terrace, an attendant behind them, and the other with a similar subject, the women playing musical instruments, in carved giltwood frames, 24 in. by 14 in., £350. Two other Ch'ien Lung pictures of similar subjects, 16 in. by 10 in., and 17 in. by 29 in., both in rococo giltwood frames, made £200 and £170.

PICTURES. A picture by G. Bauernfeind (1890) of a view of Jaffa with a procession, 41 in. by 52 in., made 380 gns. at Christie's. Works by other XIXth-century artists were "Full Cry," 24 in. by 37 in., by D. Dalby, 1845, 170 gns.; "A Visit to Watteau's Studio," 32 in. by 41 in., by J. Carolus, 1856, 170 gns.; "Kate Nickleby at Madame Mantanili's," exhibited in the Royal Academy, 1857, by W. P. Frith, 62 gns.; and "Fidelity," by Sir E. Landseer, 14 in. by 10 in., 16 gns. "The Brass Bedstead," by W. R. Sickert, 15 in. by 19 in., made 115 gns. F. W. Watts' "Village on a River" (1836), 24 in. by 31 in., 165 gns.

In another sale a still-life panel by C. de Heem, 14½ in. by 12½ in., made 400 gns., and another by C. van Spaendonck, 13½ in. by 9½ in., 160 gns. A picture signed and dated 1791 by J. Pillement, of a rocky river scene, 18 in. by 23 in., sold for 190 gns. In another sale a picture by Sir Frank Brangwyn, 1893, "Dolce Far Niente," 30½ in. by 40½ in., made 105 gns. "The Shepherd Boy," by Sir George Clausen, 27 in. by 35 in., sold for the same sum.

At Robinson and Foster's rooms a landscape and figure picture attributed to Magnasco brought a bid of £173. "The Meet," signed by Henry Alken, Junr., brought £86; a set of four unframed Dutch landscapes, £40; a J. M. W. Turner landscape £46; and a set of four Chinese School paintings of the Seasons, purchased at Prince Duleep Singh's sale at Holland House, £90.

At Phillips, Son and Neale, a picture by James Stark, a view in Norfolk with a wagon and horses, 17 in. by 20 in., brought £300. In the same collection (Mrs. Paton Walsh, formerly of Amsterdam) a Peter Monomy of British men-o'-war at anchor, 10 in. by 12 in., signed, £120, and a picture of fruit and flowers by Willem van Leen, 24 in. by 18 in., £105.

A portrait of Henry VIII, on panel 19 in. by 15 in., brought £1,400 at Knight, Frank and Rutley's. A J. Baptiste flowerpiece, 39 in. by 48 in., sold for £46 in the same rooms, and a river landscape attributed to Richard Wilson, £22.

Rogers, Chapman and Thomas sold a river scene by E. J. Boddington for £30.

COUNTRY SALES. Russell, Baldwin and Bright, Ltd., held a successful sale at Broughton Hall, Staffordshire. A Queen Anne love-seat of unusual design, upholstered in figured damask, brought £460, and six George I walnut single chairs with stuffed backs and seats, £400. A Queen Anne twin-dome walnut bureau bookcase made £300, and an XVIIIth-century example in mahogany, £240. A Sheraton mahogany serpentine sideboard brought £280; a Queen Anne walnut writing-table, £250; and a bureau of the same period, £260.

Early oak pieces included a mediæval hutch, which sold for £260, an Elizabethan buffet inlaid with boxwood and holly, £240; a Jacobean buffet with cluster side columns, £120; a XVIIIth-century high chest, £140; and a Jacobean credence table, £120. At the present time, these prices for oak can be considered excellent.

In the same sale a 30-hour grandmother clock dating from the latter half of the XVIIIth-century, made £260.

At another country sale held by Straker, Chadwick & Sons of Abergavenny, at Coldbrook Park, for the trustees of the late Lady Helen Herbert, two panels of Flemish Teniers tapestry made £250, and a XVIIIth-century Brussels panel, 15 ft. 9 in. by 11 ft. 3 in., £140. Among the pictures were a Hondecoeter of poultry in a landscape, £82; a David Teniers interior, £160; and a study of a child attributed to Greuze, £56. 5,000 ozs. of English and Continental silver attracted interest. A collection of twenty-one Scandinavian beaker cups sold for £750 in all; two Swedish marriage bowls, 17 oz., £83, and a table service of 323 oz., £193. A set of twelve Norwegian silver-gilt dessert plates, spoons and forks made £56.

